Chat with Alfred Sutro, Famous Dramatist

SEPTEMBER 11, 1912 PRICE TEN CENTS

THE NEW YORK

DRAMATIC MIRROR

LAURETTE TAYLOR

Francis Wilson Champions the Stage Child

ALLA NAZIMOVA

BLANCHE RING.

IRENE MOORE

ROBERT EDESON

CHARLES GLOCKER, OFFICER, MISS GRAHAM AND BURT HOWARD.

EMMA CARUS

MR. AND MRS ROBERT HILLIARD

TRYING IT ON THE DOG

THE NEW YORK
DRAMATIC MIRROR
ESTABLISHED JANUARY 4, 1879

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The Reason Why

MR. LEE SHUBERT recently wrote a letter to the New York *Times* which throws some light on the problem why managers continue to add to the oversupply of theatres in this city. His explanation, briefly stated, is that the excessive number of playhouses built in other cities as a result of the rivalry of the theatrical factions in the past and still continuing must be supplied with attractions, and these attractions must originate in New York.

"If we limited the number of our houses in New York to the actual demands in seating capacity of the New York public, we should not have stages enough on which to display our offerings in sufficiently rapid succession to meet the outside demand," declares Mr. SHUBERT.

Of course, this argument is well understood by those within the fold, but to the general public the great activity in the building of playhouses has long been something of a mystery.

If Mr. SHUBERT'S letter proves anything, it proves that theatrical managers are not as keen, farseeing business men as other men handling enterprises of such magnitude, for he admits that most theatres in the metropolis are conducted at a loss. This, too, is the view of the *Times*, which declares the argument economically unsound, and opines that the adoption of sound business principles in theatricals throughout the country would serve to establish the theatre on a thoroughly profitable basis, if it were not for the inevitable losses caused by absurd overcompetition in New York, and perhaps by the use of the playhouses here, almost exclusively, to introduce plays and shows primarily intended for the road.

Nor do we agree with Mr. SHUBERT that "a play to succeed in New York must be more than good—it must be remarkable."

It may have to be remarkable, but it does not necessarily have to be good.

What Ails the American Drama?

DECLARING that but one American play, and that the work of an author of long-established reputation, is included in the list of dramas advertised for production by a leading Broadway manager this Fall, the New York *World* proceeds to ask some pertinent questions. Thus it demands to know:

Is playwriting virtually an unpractised art in this country? As against this lone example of domestic dramatic authorship any number of plays by French and English authors are announced. Practically all the nations of Europe possess a native drama sufficiently good in literary and artistic merit to secure representation here in translated form.

Yet while American literary talent finds full expression in works of fiction, history, poetry and economics, in dramatic literature it has achieved only enough to emphasize the lack of national genius of that order. Associations exist to encourage dramatic authorship, and the receipts of every Broadway box-office are a standing material inducement. Yet while a new crop of fiction writers is spontaneously generated almost annually, no forcing process seems to be effective in the case of the drama.

What is the reason? It is not meant that there are no capable writers for the stage in the country, but why is the supply so small and why is the output of even second-rate American plays so scant in view of the abundant themes for the dramatist in American life and character?

We think we can answer this, in part at least.

There is probably no country where playwriting is so extensively practised as with us. If we may believe the statements of authorities like Mr. DAVID BELASCO, thousands of plays were submitted to him in an incredibly short period. We inferred that every barber was at work writing plays, and we believe something to that effect was intimated by him in court and greatly offended Mr. KNOPFLOCH, the putative author of a drama from which Mr. BELASCO is accused of having drawn his inspiration for one produced by himself.

However, the *World* seems to take a pessimistic view of the matter.

Quite a number of American plays find their way to the stage, and several of them have in recent years been thought good enough to be produced in London. The majority of such plays seldom strike a big note or are distinguished for anything in the nature of clever playwriting; but it is essentially because they so seldom deal with the newer problems of man and mind, are not unique, but are more or less commonplace, that they find producers.

The *World* should know that before there can be an era of the distinctive American drama, certain elementary conditions require to be radically changed.

1. Managers must cease to build theatres in New York for the sole purpose of putting on and securing the New York stamp on plays to fill their playhouses throughout the country, as admitted by Mr. LEE SHUBERT to be the case nowadays.

2. The American producing manager must be able to distinguish the American drama when it is handed to him.

3. There must be a radical change in the attitude of the critical fraternity employed on the New York papers. Men must be found who will direct, uplift, and refine public taste, instead of employing their powers for self-glorification and neglecting their opportunities for preparing the way for the American drama when at last it shall have passed the barrier of the American manager, transacting his business through the office boy.

When these three essential things have come to pass we shall have an American drama.

The "Movies" and the Theatres

THE Paris *Figaro* has recently canvassed the question whether moving pictures are damaging to the interests of the community, and especially to the theatre. The opinions of some of the most distinguished literary men in France were solicited, and their replies are highly favorable to the kinematograph.

HENRI LAVEDAN, academician, thinks they have absolutely nothing in common with the theatre and cannot possibly harm it. MARCEL PRÉVOST, the dramatist, admires the "movies," but criticises the authors for lacking imagination. PIERRE WOLFF declares that he is always interested when the kinematograph shows him countries he has never seen, but is unutterably bored by love scenes, murders and the comic stories, which are usually deadly dull. ROMAIN COOLUS thinks dramatists would be foolish to be uneasy respecting the motion pictures, "which may be compared to the picture books that children delight in," and which they cast aside to read a story when they have gratified their curiosity.

LUCIEN DESCARES, who considers the kinematograph exhibits a deal the public need not be shown, thinks it may ultimately render service to schools by substituting instruction for amusement. It may take away some of the cafe concert patrons, but is not likely, M. DESCARES says, to do any real harm to dramatic art, properly so-called. Owning himself unable to answer the questions put, M. BRIEUX, the author of *La Robe Rouge*, declares himself to be a most assiduous spectator of the kinematograph.

THE USHER

I LIKE the candor with which Charles Nirdlinger, one of our minor dramatists, proclaims his own virtues. He doesn't permit modesty to stand in his way, and it is entertaining to read his palpitating interview in a recent issue of the *Evening Sun* in which he informs an anxious public:

"The qualities that make The World and His Wife the effective play that it is *I put there.*"

Can anything be more naive? It is something to be grateful for that he does not flatly claim the inspiration of Echegaray's drama, for he concedes: "El Gran Galeotto, from which I admittedly derived my play, is a dramatic poem," etc. He continues:

"My indebtedness to its inspiration I have proclaimed as freely and substantially as possible: made Echegaray a gift of a considerable part of my 'royalties.' He never asked such gifts nor acknowledged receipt of them. But my agent's accounts regularly deducted the sums I voluntarily apportioned to him, so I presume they duly reached his hands."

Echegaray is the greatest contemporary dramatist of Spain. His Gran Galeotto has been produced on every prominent stage in Europe—as he wrote it. I have read the play, and have compared it with a printed copy of Mr. Nirdlinger's "adaptation." I find no material difference in the story, the characters, the situations or the spiritual atmosphere of the work. It is all Echegaray but those alterations which deprive the work of its master touch and render it perhaps more acceptable to the American and English stage with its prevailing taste for what's infantile and commonplace.

Perhaps that accounts for Echegaray's declination to rejoice over "the gift of a considerable part of my royalties."

But apparently Mr. Nirdlinger does not see the satire conveyed by the Spaniard's silence. These Spaniards are so proud!

♣

From the same interview I clip a paragraph that touches on a less personal topic. Mr. Nirdlinger observes:

"The English plays are better 'presented,' with actors who surpass their American rivals in the qualities of scenic distinction; they look better, walk better and talk better. They talk not only with greater distinction, but greater distinctness, so that their speech takes on, to the American auditor, something of romantic remoteness. The average American player knows not so much of correct diction as may be acquired in the common schools. Why, a score of English actors, of no note in their own country, have been acclaimed 'great artists' here for no other reason than that they speak clearly—so rare on our stage is that mere A B C of the mechanics of acting. And a whole lot depends on the acting."

Which reminds me to observe that nine-tenths of the habitues of the Lambs' Club can learn something from listening attentively to the beautiful English spoken by Beatrice Noyes in The Ne'er-Do-Well. When our own actors can approximate her standard of enunciation and make speech the flexible vehicle of that little girl, there will be a decline in the rate of immigration from the Strand.

♣

Jules Claretie recently published a letter of De Maupassant which discloses an interesting chapter regarding the great novelist's experience as a playwright.

In 1879 when he was still a government official, De Maupassant was commissioned by Madame Tresse to write a comedy for her, and in two months he completed "Une Repition," his maiden effort as a dramatist.

A letter to Madame Tresse, dated August 22, 1879, shows that the writer was far from satisfied with the compensation which his work netted. He complains in the letter that he devoted two entire months to the comedy for which he had received the munificent sum of 50 francs! He insisted that he could get as much for a single newspaper article, which he could write in less than two hours.

The letter shows under what conditions De Maupassant undertook to write the play, as he proposes a change in the terms of the contract. Obviously it was agreed that he should receive 50 francs on delivery of the manuscript and 50 francs additional when the comedy was produced. He begs Madame Tresse to pay him the entire 100 francs at once in order to rid him of the humiliating feeling that he has sacrificed two whole months for the miserable pittance of 50 francs. He asks for the 100 francs only in the event that his play is not produced, as in the event of its performance he counts on the probability of getting several hundred francs from the publisher, which will enable him to cancel his claim against Madame Tresse. The author apparently did not feel absolutely sure of the production of his comedy. The piece deals with the period of Louis XV, and the question of costumes raised difficulties because of the cost. The letter to Madame Tresse contains an enumeration of obstacles which impress him as too serious to be lightly overcome.

♣

When George C. Tyler arrived in Chicago, to attend the opening of The Garden of Allah, he was pleased to learn that every one of the 4,079 seats in the Auditorium had been sold. Thereupon he journeyed to court and heard a decision dissolving an injunction to prevent Wilton Lackaye from joining Oliver Twist.

♣

Seated in a large chair at the Century Theatre, Basil Gill, the English leading man just arrived for the production of The Daughter of Heaven, talked of clergymen and actors. His own father is a clergyman, and, said he: "Neither of us is ashamed of the other's profession. The two callings are more akin than many people think, for both require the ability to convince an audience of one's sincerity. I do not think it at all strange that so many actors are sons of clergymen. My father, my grandfather, and my great, grandfather are clergymen, I have a brother and two brothers-in-law in the same profession, and I suppose I was headed for the church, for I sang in St. Paul's Cathedral choir when I was a boy. When I saw Wilson Barrett, I made up my mind to go on the stage and there was no parental opposition."

♣

The first theatrical straw vote of the season of which the Usher has heard was taken one evening last week at the Criterion Theatre. Ballots were handed to men and women alike. Wilson had a plurality, receiving 493 votes, to the 222 for Roosevelt and 217 for Taft. Out of the 1083 persons in the audience all but 151 voted, the gallery going strong for Wilson and Roosevelt. And Richard Carle told all about it in a telegram to Governor Wilson, his old-time friend.

JOHN MASON IN "THE ATTACK."

Charles Frohman produced on Aug. 29 at the Star Theatre, Buffalo, N. Y., a new play by Henri Bernstein entitled The Attack, the principal roles being allotted to John Mason and Martha Hedman, a Swedish actress, who made on this occasion her first appearance in America. Others prominent in the cast were Sidney Herbert, Wilfred Draycott, Frank Hollins and Eva Dennison.

"ELEVATING A HUSBAND."

Louis Mann opened his second season in Elevating a Husband, the dramatic comedy by Clara Lipman and Samuel Shipman at Newark, N. J., last week and came to the New York Grand Opera House on Monday for this week. After a few weeks around New York Mr. Mann will go on a Southern tour, reaching Chicago about Christmas. The actor is supported by the same capable cast seen with him here last season, headed by Emily Ann Wellman and including Charles Miller, Percy Denton, Petra Folkman, Laura Walker, Edmond Roth, Charles Halton, Marion Holcombe and Paul Schwager.

EVA TANGUAY IN "THE SUN DODGERS."

The proposed whirlwind tour of Eva Tanguay under Joseph Schenck's management is declared off, and the comedienne will be with Lew Fields this season. The reason for abandoning the tour, which was to have been *a la* Harry Lauder, is reported to have been the opposition of vaudeville interests, who threatened to keep her out of their houses if she did it. Miss Tanguay has been assigned to The Sun Dodgers, which is scheduled for production next month.

PRISCILLA KNOWLES AT ACADEMY.

Scarcely a day has passed since Priscilla Knowles concluded her record engagement with the stock company at the New York Academy of Music in July that one or more queries have not reached THE MIRROR concerning her whereabouts and her plans. And Manager William Fox says that his office has been literally inundated with similar interrogations. So overwhelming was the solicitude about the popular actress that Mr. Fox has tempted her from her resting place at Atlantic City and induced her to make her first appearance in musical comedy with his present production, The Girl from Brighton, at the Academy, where she opened on Monday, a part having been written in expressly for her. It is probable that the old playhouse will be crowded twice a day with the hosts of admirers to whom Miss Knowles may lay claim.

GROWTH OF FEDERATION.

Now Numbers Nearly a Thousand Members, Including Many Distinguished Persons.

Plans are progressing rapidly for the production of The Higher Court by the National Federation of Theatre Clubs on Oct. 6. The play will be given in the Astor Theatre, which is now being redecorated and renovated by Cohan and Harris for the Fall season. John Westley has been engaged to originate the part of Walter Hamden, and the remainder of the cast is being assembled from the best professionals.

A meeting of the Federation will be held at the Berkeley Theatre, Sunday evening, Sept. 15, for a final disposition of all tickets and boxes for the performance, and transaction of other important business. Members will be required to present their membership cards at the door. Special entertainment will be provided by actors and actresses in the Federation.

The membership list continues to swell week by week. Within the last two weeks the following have joined:

Virginia Calhoun, Laura Burt, Hattie E. Heidelberg, Mrs. Clara T. Bracy, Mrs. Joseph Ellsworth, Max Lang Meyers, Mrs. May Byrne, Eleanor Maud Crane, Mrs. Irving Edward Smith, Samuel Marks, Mrs. G. W. S. Stevens, Laura S. Collins, Harry Peyton Steger, Irenée Bergè, H. O. Stechhan, of Seattle; Harry E. Montgomery, Mrs. Wayne Ellis, Wayne Ellis, Robert E. Shafer, Mrs. L. Clarkson Whitelock, of Baltimore; David J. Hickey, Worcester; Hutcheson Boyd, Oliver M. Farrand, Purdy F. Benedict, M. Goodfriend, Frances Brooke, Roderic C. Penfield, Wm. Simpson Smith, Lulu Glaser, Julius Kaufman, Frank Mills, Mrs. W. W. Fits-Hugh, Florence Read, Mrs. Herbert Standing, Percy Standing, Bernard Frank, Fr. W. Warnke, F. W. Clarke, R. Floyd Clarke, Ada-Dow Currier, William Mailly, Stephen Fiske, Marion Delcomyn, Augustus P. Dunlop, Frank McCormack, Walter E. Weyl, Jasmine Stone Van Dresser, Samuel Lawson, Robt. F. Wiessel, Mrs. Chas. E. Cannon, Mrs. de la Ware, John Westley, Mrs. J. R. Tennant, Mrs. Ernest Meyer, Mrs. Sofia M. Loebinger, Mrs. H. L. Rehfuss, Geo. L. Mills, Richmond C. Snow, Rev. J. T. Smith, Ella Wheeler Wilcox, Mrs. Wm. H. Eagan, Dolph Eastman, Mrs. Hazel Eastman, Guy F. Bragdon, Myra B. Martin, Suzanne Rocamora, Mrs. John K. Van Rensselaer, Upton Sinclair, Bijou Fernandez, Zelie Davenport, Henry Philip, Mrs. Henry Philip, W. T. Price, Randolph R. Bean, Gertrude Jennings, Winthrop Ames, Max S. Witt, Robert Sterling Yard, Christian P. W. Kriens, George C. Jellenik, Nancy M. Schoonmaker, Mrs. Katherine A. Keenan, John Dutton Wright, Mrs. A. H. Levy, Stanley Broughton Tall, H. Adye Pritchard, Miss L. Adele Carll, Emil Bernhard, Calvin Tomkins, Miss Ethel Crone, Mrs. J. A. Robertson, Dr. H. C. Thomas, Thomas A. M. Kane, Louis Hallett, Emmett Corrigan, George Seybolt, Mrs. Annie E. Murray.

To show how many distinguished men and women are included in the membership of the Federation, which now numbers almost a thousand, a list has been prepared of the prominent members. The names have been selected in face of the difficulty that exists in selecting a few names from so many to indicate the personnel of the organization. The list follows:

Luther B. Anthony, Winthrop Ames, Mr. and Mrs. Edwin Arden, Miss Amelia Bingham, Wm. A. Brady, Mrs. August Belmont, David Belasco, Irenée Bergè, Robert Campbell, W. R. Cattelle, H. W. Cannon, George E. Crater, Jr., Hon. Frank I. Cohen, Mrs. Ada Dow Currier, Emmett Corrigan, Henry Irving Dodge, Alexander DelMar, Mrs. H. C. DeMille, Cecil B. DeMille, Zelie Davenport, John Clifton Elder, Miss Jessie Q. Fara, John Firth, Bijou Fernandez, Lulu Glaser, Mrs. Alice Harriman, Ben Ali Haggin, Ralph Herz, Georgia Cane, Walter Jordan, J. W. Jacobs, Orrin Johnson, Mr. and Mrs. Edw. E. Kidder, Willette Kershaw, Gustave F. Kerker, J. B. Kerfoot, Mrs. Ethelyn Emery Keays, Christian P. W. Kriens, Mrs. Dorè Lyon, Wilton Lackaye, Edward Lauterbach, Mr. and Mrs. Samuel Lawson, Mrs. Ruth Litt, Philip Lewisohn, Mrs. Sofia M. Loebinger, L. O. Morny, Frank Mills, Daniel Trembly MacDougal, Edward J. Nally, Mrs. Frederick Nathan, Francis Neilson, M. P., James W. Osborne, Lloyd Osbourne, Austin N. Palmer, Philip Dillon, Clarence A. Perry, Paul M. Potter, Roderic C. Penfield, G. Aldo Randegger, Mr. and Mrs. Alfred G. Robyn, F. W. Ruckstuhl, Mr. and Mrs. Sydney Rosenfeld, Mrs. Belle de Rivera, Franck Reicher, John W. Rumsey, Miss Mary Shaw, Col. J. R. Silliman, Fred F. Schrader, Amelia Summerville, Wm. Alexander Smith, Julius Steger, A. Baldwin Sloane, Henry W. Savage, Harry Peyton Steger, H. O. Stechhan, of Seattle; Upton Sinclair, Rev. J. T. Smith, Mrs. Edith S. Tupper, Stanley Broughton Tall, Calvin Tomkins, Mrs. John K. Van Rensselaer, Mrs. Kate Douglass Wiggin, Eugene Walter, Charlotte Walker, John Westley, Max S. Witt, John Dutton Wright, Mrs. L. Clarkson Whitelock, Ella Wheeler Wilcox, Robert Sterling Yard.

OPPORTUNITY OF THE CRITIC

AS SEEN BY ALFRED SUTRO, ENGLISH PLAYWRIGHT

THE idea of living at the Hotel Knickerbocker for a visit of several weeks is still vivid in the mind of the caller when he alights at the eighth floor to call on Alfred Sutro. The impression is considerably deepened as the caller, following door numbers, turns down to a corner suite which must overlook both Broadway and Forty-second Street. If a person had not already known of the distinguished career of Mr. Sutro and the success of his plays in England and America, he must at least have guessed something of his material prosperity by the time the door of the apartment is reached.

Such were the feelings of an interviewer who called upon Mr. Sutro on the afternoon following the introduction of The Perplexed Husband to New York. The reception of this, his latest play, had been cordial, and the opinions of the critics had been favorable, with the exception of two or three, but really it appeared that these would not be in the nature of a verdict in any case, since a vehicle for John Drew is bound to run through the season. From the hall side of the door it would appear that Mr. Sutro must be securely entrenched against the wail of any critic.

But the interviewer had occasion to change his mind when Mr. Sutro opened the door and allowed, not only a glimpse, but a study of conditions on the other side. In passing, it may be said that Mr. Sutro personally appeared of moderate height, plainly dressed, and intellectual, with eyes that attracted. The remainder may be gleaned from his photograph. The surprise came after he had spoken of being sleepy. That was to be expected on the day after a premiere, but it was the reason that startled. He said that having retired at three o'clock after a supper party with John Drew, he had awakened about five o'clock, "wondering what the critics would say!" Which might be the cue for a heroine's speech, "So you do care!"

The interviewer repeated a declaration of Eugene Walter's, made at the Friars' Club a day before, that he never read the reviews. Mr. Sutro answered, "I do. I read everyone of them. When I read a favorable criticism I am elated, and when I read one that is unfavorable, I am depressed. This morning the first paper that I picked up had a review that hit me like a bludgeon. Rather faintly I picked up another, and that braced me up. The next hit me hard again, and I hesitated before I opened another, but after that they were more or less pleasant, and I was in great spirits when I finished the pile.

"I can't help feeling that when a man finds fault with my work there must be something wrong at that spot. Really, I think that the critics, both here and in England, are an honest, conscientious body of men who would rather say pleasant things about a play, and a certain portion of them who see so many, many plays every season may be regarded as experts. Sometimes they hit at the weak spot with an incisive thrust, and a playwright must have high regard for them. Frankly, I believe that the majority of critics underestimate their importance. They rush off from a performance to write their opinions sometimes in half an hour, certainly a hurried process which does not allow them much time to think of the consequences. But what they write in this hurry has more weight than they realize. Many a man has a favorite paper, and he consults it religiously to find the critic's opinion, which must influence him instinctively when he sees the play.

"The critics have tremendous power to help a good play. Of course, there are the two viewpoints for criticism. A reviewer may say to himself, 'This is a play that the people will like. I will tell them, for they will be glad to see it.' Or he may say, 'This is a good play that may not appeal at once, but the people ought to like it. I will tell them so.' Critics, actors, and authors, standing together, would form a mighty power for good. The stage is a power already, but it could be made stronger if forces were united to help a worthy effort.

"Playwrights work for other than financial considerations, don't you know? They want a guerdon of praise much more than is supposed, what you might call a reputation for more than popular plays. I have known cases where they would be satisfied with a run of only two weeks if the papers gave them favorable notices, for it made them known as good workmen. Playwrights would be more willing to strike out on original lines if they could be sure of credit for a sincere effort in case they did not succeed. The proper credit means so much at a time like that. Suppose a man writes a play that is really original and it fails to catch the public fancy. The playwright makes another sincere effort, and if

ALFRED SUTRO

Author of "The Perplexed Husband," "The Walls of Jericho," and Other Plays

that fails, too, he is in danger of being extinguished. Either he will have to give up writing, or study the conventional to follow that. He would need credit from the reviewers at least before a manager would consent to let him make any more experiments. You must remember, too, that here in America where there are so many theatres and so many people to fill them with the immense rewards to a successful playwright, that it is a great question whether one can ask the dramatist in the face of all this to give up financial considerations and become a citizen. I mean, to shape all his work to tend directly to the betterment of his fellow countrymen. But drama must be saved as an art. The theatre is already of the people, just as the dance hall and the summer resort are. It remains now for the playwright, and actor and critic working with him, to save it from sinking to a dead level. America cannot afford to sacrifice its arts to commerce, as is threatened now. That would be a national calamity."

The tension held all the way up to this point was released at last. Mr. Sutro selected one of the three pipes lying on the table, proffered a cigarette, and we lighted up. The conversation rambled on as Mr. Sutro remarked: "This is my third or fourth visit to America, and I find more of interest than ever before. Every visit is an eye opener. The number of theatres alone is enough to amaze. Why, in London I venture to say there has not been a new theatre in the last year and probably not more than three or four in the last five years. Here they seem to spring up like mushrooms, and they must be filled with plays. What an opportunity for the American playwrights! All these theatres in New York and the chains of houses stretching across the country! It is simply marvelous in comparison to the limited chances of the English playwrights.

"And now your American plays are invading England. There are four of them playing in London now, if I am not mistaken, and more are coming right along. I am glad to see it, for I think the interchange of plays is good for both nations. I am a great admirer of the American dramatists, for they seem to burst into fame full-fledged. I never saw anything like it. Why, it took me ten years to get my first play produced. And the young playwrights in this country seem to have such a tremendous amount of raw dramatic talent of the highest order. The Easiest Way is a play after my own heart."

Mr. Sutro, it will be remembered, adapted foreign plays early in his career. He is credited with having learned the tricks of the drama game so thoroughly that his craft has seldom been questioned, either in England or this country. Knowledge of human nature, or what is sometimes called ability to feel the pulse of the public, has also been another factor in his success. He admits that the playwright craves audiences. At one point in the conversation he said, "We playwrights in most cases really don't pretend to be thinkers—just men who have a little more leisure to notice the people about us, and to picture them as we see them, with profound pity for life in general." Later in the conversation he added this saving statment: "After all, the cardinal rule for a playwright is, Never be dull. If he disregards that, all his technique and knowledge of life will go for nothing. Understand that I do not underestimate these, for a man should know how to construct a play. He may begin with adaptations or whatever way he chooses, and progress by studying the best plays and working for himself.

"The ability to write, as I understand it, depends on the power of visualizing characters. When a man can see the people in his play as real human beings with conflict of principles and destinies, he will not be troubled about making things move. The characters will go on to their own fate. It is when a playwright has to stop and invent the next step in his plot that the play becomes stilted and wooden. Here is an example of the attitude of some people toward construction. Just before I left London I received a queer letter from some man who wanted me to help him. He said he had splendid plots for three plays, but he could not write the conversation, and he would willingly work in conjunction with me if I would write the dialogue and let him furnish the ideas. I thanked him, but declined. That is just the trouble. The dialogue may appear to be a minor consideration, but if a man has the ability to see his characters clearly he will not be bothered to invent speeches to put into their mouths."

Coming down to details, Mr. Sutro spoke of his next play. All that can be announced now is that he intends to lay the scene for the first act in New York. At present his ideas of the city are slightly confused by a succession of impressions, but he hoped to complete the scenario before he sailed on the Mauretania yesterday. His admirers are hoping that the play will soon be completed and produced in this country.

D. H. WALLACE.

ODETTE TYLER RETURNS TO THE STAGE.

After an absence of several years, Odette Tyler returns to the stage September 23 in her own one-act play, It Happened in Dixie, at Proctor's Fifth Ave. Theatre. From what we hear, it is a stunning romantic little play of the Civil War and the first of a series which the energetic Miss Tyler (in private life Mrs. R. D. MacLean) will present during the Winter. We have always known that she not only can act, but write plays and novels, and if there is one thing she can do particularly well it is to portray a real Southern girl. Of course, she is a native of the Sunny South. Her father was Gen. Wm. W. Kirkland and her uncle Gen. W. Hardee, author of Hardee's military tactics.

Mr. MacLean will also appear on the New York stage again this season in one of the larger productions now in preparation.

PLAYERS FOR "MILESTONES."

The two companies to present Milestones in America sailed from England last week, personally conducted by Joseph Brooks, who organized them. The following is a list of the players:

New York company is as follows: Leslie Faber, Auriol Lee, Eugenie Vernie, Warburton Gamble, Gillian Scaife, A. G. Onslow, William D. Fason, Gladys Mason, Edith Barwell, Frederick Lloyd, Margaret MacDona, Frank Arundel, Frederick Penley.

The Chicago company ensues: Malcolm Cherry, Gwendolen Floyd, Blanche Ripley, Clayton Greene, Sybil Walsh, Cronin Wilson, Charles Combe, Cathleen Doyle, Marie Hassell, Alfred R. Dight, Una Venning, Douglas Jefferies, Reginald Walter, William Armstrong.

CAST OF "JUNE MADNESS."

Winthrop Ames has completed the cast for June Madness, by Henry Kitchell Webster, which will be presented at the Fulton Theatre, this city, on Sept. 26. The principal role will be played by Hedwig Reicher, while others will be Charles Waldron, Edward Emery, Renee Kelly, A. Hylton Allen, Adelaide Nowak, Helen Tracy, and P. W. Perry. George Foster Platt is rehearsing the play.

THE FIRST NIGHTER

"DISCOVERING AMERICA."

A modern play in four acts by Edward Knoblauch. Produced under the personal supervision of Mr. Lewis Waller. Daly's Theatre Sept. 7.

Peter Delafield	Lewis Waller
The Principessa Teodolinda Fabriani	Miriam Clements
Sir Edgar Lambourne	Reginald Dane
Lady Lambourne	Ina Rorke
The Countess Christine Schomberg	Suzette Cotta
Cardinal Rovetta	Henry Carvil
George S. Brown	John Alden
Ernesto	Albert Prisco
Ruth Dix	Madge Titheradge
Mamie Fogarty	Elene Foster
Albert Marsh	Edward Wade
Willie Jenkins	Malcolm Duncan
Howard Harding	F. I. Kirk
Gus	Master David Ross

When a dramatist depends on a benevolent Providence to adjust the domestic affairs of his leading characters and shape their more or less tempestuous course to the inevitable happy ending, I keep my hands off. Providence arranges these little affairs so much better than mere mortals. God bless the man who invented the long arm of coincidence! But for the kind intervention of an all-seeing Providence—but for the interposition of the long arm of coincidence—what would Mr. Knoblauch have done to square the triangle which forms the framework of his Discovering America?

THE FIRST NIGHTER

Not that Mr. Knoblauch hasn't had any experience to warrant him speaking authoritatively on the discovery of America. He discovered America, I believe, by way of London. Prior to William Faversham's quasi success with Mr. Knoblauch's fantastic Faun, America didn't know him. And, gauged by its reception of his Shulamite and Castle in the Air, it seemed not to care to know him. But when every manager in town had inclosed polite rejection slips with his manuscript of Kismet, and Oscar Asche in London showed so little regard for his Yankee colleagues' opinion as to produce Kismet—then, suddenly, Mr. Knoblauch stood discovered; so that, without being inconsistent, we may say that it was America that discovered Knoblauch, after London had shown us the way.

So, after Kismet, what more natural than that we should all be in a fever of expectancy what his next novelty would be! Then lo and behold our surprise to discover that Mr. Knoblauch has written a play which might have been the product of a collaboration between the late Marion Crawford and the late O. Henry, without profiting in the least from his spiritual partnership.

The story is equally divided between the decadent grandeur of the Castle Torrevechia, in the Albian Hills, near Rome, and the electrified atmosphere of a declassé New York boarding house, surcharged with the spirit of suppressed mortals and fried onions.

On one hand the regal Principessa Teodolinda Fabriani; on the other the meek and heart-sick little garret kitten, Ruth Dix, who can't pay her board. In the first act the ecclesiastical environment of Rome—an unhappily married princess wooed by a sentimental, denaturalized American *bon vivant* to the very brink of a scandalous relationship; in the second act the fetid squalor of a Forty-fifth Street boarding house, a half cheerful, half tearful little creature turning the wandering footsteps of the apostate back into the paths of useful energy by the power of a pure soul.

A very pretty idea, truly, but told with much abject reliance on the providential conjunction of fortuitous circumstances.

Just as the regal princess in the first act commits herself to a promise which crowns Delafield's hopes of many years, enter Brown, the American, to say that he is ruined, his fortune wasted, and no time to be lost to return to America to save his honor.

Delafield vows to be true to "Linda" and to return to claim her. But within three months he is interested in Ruth Dix, and furnishing the capital to market her father's button machine.

After another interval of time he speaks the first sentence of a proposal of marriage when—enter Linda as a personified Providence to interrupt the proposal and to take him back with her to Rome, in compliance with his vow.

Back once more in the Castle of Torrevechia, environed by the influence of the Church, kept waiting for the Pope's dispensation, and now chafing under the depressing atmosphere of towers and battlements which spell decay, he is again on the eve of bestowing himself, when Providence—or the long arm of coincidence—suddenly brings Ruth upon the scene as the *deus ex machina*. The princess providentially for our hero overhears the startling truth and tearfully surrenders Delafield to her rival. Just as in the Olympic games, the American, in the form of Ruth, speaking American with the richest Piccadilly flavor, wins the handicap. But theatric fate has been a subservient lackey to the author, rapping obligingly at the door every time something was going to happen.

The play illustrates the limited range of the author's craft. He conceives an idea and works it out pellmell, neglectful of the essential details that round out the construction and give color to his conception. Having projected a novel premise, he labors like an amateur in developing his thesis and building his characters.

Mr. Weller is always an interesting actor, without encroaching on the prerogatives of genius. His Delafield is not striking as a portrait. A somewhat younger man perhaps might have made more of the part in appearance. Miss Titheradge has a bright, cheerful way, but her role is not by many odds as impressive as the one she had in The Butterfly on the Wheel. Ruth is decidedly the recurring type of heroine who figures in the favorite novels of chambermaids.

Ever since Rose Stahl created The Chorus Lady the American stage has been inundated with copies more or less faithful, and Mamie Fogarty, though obviously inspired by the pages of "The Four Million," is only a multigraph edition of Miss Patricia O'Brien.

The performance passed off with little or no manifestation of power beyond the ordinary. For this the play is perhaps more responsible than the players. The plot is exceedingly commonplace. There is not one situation to rouse a feeling of suspensive interest, except as to the general issue, and not a character that is not stereotyped, while some are even boresome.

"THE MIND-THE-PAINT GIRL."

Comedy in four acts by Arthur Pinero. Lyceum Theatre, Sept. 9. Produced by Charles Frohman.

Viscount Farncombe	William Raymond
Colonel the Hon. Arthur Stidulph	J. Palmer Collins
Baron Von Rettenmayer	Ernest W. Laceby
Captain Nicholas Jeyes	H. E. Herbert
Lionel Roper	Morton Selton
Sam De Castro	Leo Cooper
Herbert Fulkerson	E. Douglas
Stewart Heneage	David Hawthorne
Gerald Grimwood	John Morley
Carlton Smythe	Louis F. Massen
Douglas Glynn	Arthur Fitzgerald
Albert Falk	Kenneth Lee
Wilfred Tavish	Barnett Barker
Sigsmund Shirley	Cecil Newton
Vincent Bland	Bernard Merefield
Morris Cooling	Erskholm E. Clive
Luigi	Arthur Lussi
Walter	Louis H. Geist
The Hon. Mrs. Arthur Stidulph	Jeanette Lowrie
Lily Parradell	Billie Burke
Jimmy Birch	Carroll McComas
Gabrielle Kate	Mabel Frenyear
Enid Moncrieff	Edith Campbell
Daphne Dure	Ruth Boyce
Nita Trevenna	Hazel Leslie
Flo Connify	Vera Mellish
Sybil Dermott	Jeanne Shelby
Olga Cook	Jeanne Eagles
Evangeline Ventris	Anna Rose
Mrs. Upjohn	Lydia Rachel
Gladys	Marie Fitzgerald
Maud	Louise Reed

Pinero likes to take his leisure in making his point. He has never had the managerial whip cracked over him—never been compelled to heed a dictatorial injunction to "put more ginger in the first act." So for two acts and three scenes in the new play he draws plans, stakes his ground, runs lines, and as deliberately as possible stretches you on the rack of curiosity, until his intended effect is ready for the explosion.

He does not reveal himself in a new attitude. Everything about his Mind-the-Paint Girl is theatrically precalculated. He deals with more or less familiar conditions. He sees character as reflected by the footlights. But he has the qualifying merit of achieving an effect at the very moment when his resourcefulness in creating details becomes a tax on the attention.

In dear old London the plainly uttered satire on the worship of the Gaiety girl by the young nobility was resented as an attack on a solemn British institution, and a deal of havoc resulted. Over here we can view the palpitating problem with dispassionate judgment as a bit of pure theatrical fiction. And the problem is briefly a conventional story of the love of Viscount Farncombe for Lily Upjohn, called Lily Parradell, "first girl" at the Pandora Theatre, for which please read the Gaiety Theatre, London; or, for that matter, any typical musical comedy theatre. But the chief concern of The Mind-the-Paint Girl is the very typical picture of young Farncombe with a love intense and wholesome for Lily Parradell. At the start off he tells her, "If you don't marry me, I'm done for. Oh, love is all on my side at present, naturally," he goes on, "but, as God hears me, it will be no fault of mine if you don't grow to love me in time." Farncombe is just at the age when nothing matters. He is in love, that's all. And so Lily Parradell, who has a stage mother without an h in her entire composition—this perfectly drawn musical comedy star, with the face of an ingenue, but with the heart of a noblewoman, forces Lord Farncombe to listen to one or two things that do matter. She tells him her origin, and the picture she draws of the condition of such a marriage is not flattering to the first estate.

What really counts in the play is the sympathetic portrait of Lily Parradell which the author has drawn—of a young woman flattered, dined and worshiped, light of heart and thoughtless, yet revealing herself at the critical moment in the light of a sincere and ruggedly honest creature.

The one telling scene in the play is where, after a night of revelry, young Farncombe proposes to her, and the girl, too honest to take advantage of his infatuation, exposes her own low origin; where Captain Jeyes, prompted by insane jealousy, forces himself into their presence under a natural misapprehension of the nature of their meeting; the aroused indignation of Lily, her self-justification, and the ensuing scene in which Jeyes puts the whole case of his hopeless worship of the girl before his lordship—the poignant grief of Lily over her thoughtless conduct in ruining this man's career, and her rejection of Farncombe and promise of marriage to his rival.

This entire scene is written in strong language and is profoundly affecting, something to bring tears to the eyes.

The excellent thing about the performance is the complete command shown by Miss Burke over her powers of expressing not only the insouciant nature of the typical Gaiety girl, but the antithetical side, her aroused feelings, her deeper emotions, her sympathy and tenderness, the charming way in which she mingled tears with laughter. Her whole manner shows progressive steps toward sincerity and breadth of expression, and I have never seen her in a more charming form.

Despite a tendency toward tragedy in tone and manner, the important role of Captain Jeyes was well portrayed by H. E. Herbert. He is the pivot of the third-act scene, and it was the effective way in which he tells the story of his devotion to Lily before Farncombe that forms the key to the whole sentiment of the situation.

Farncombe was also well played by William Raymond. The cast is a large one, and each character has a touch of the Pinero skill of identifying attributes. A character of unusual interest is that of Lily's mother, as played by Lydia Rachel, but here is an instance of uniform excellence in characterization, as well as in the matter of careful rehearsing, making the ensemble scenes in a way as interesting as those played by the principals.

The play must be credited with making a highly favorable impression, which augurs well for a run.

NEW OPENING DATES

Sept. 11. Within the Law, Eltinge Forty-second Street Theatre.

Sept. 12. My Best Girl, Park.

Sept. 14. Honest Jim Blunt, Hudson.

Sept. '16. Fanny's First Play, Comedy; The Count of Luxembourg, New Amsterdam; The Concert, Belasco.

Sept. 17. Milestones, Liberty.

"THE GIRL FROM BRIGHTON."

A musical comedy in two acts. Book and lyrics by Jean C. Havez. Music by William Becker. Academy of Music, Aug. 31. Produced by William Fox.

Rudolph Bock	Al. Raymond
Otto Heinz	Frank Caverly
George M. Cohen	Harry First
Dr. Burg, of Pittsburgh	Robert Dailey
Sarsfield O'Brien	Mark Hart
Montgomery Worries	Clay Smith
Jimmy Dodson	Ned Norton
Oliver Fitznoodle	Henry Lewis
Smoke	Harry Lander
Chauffeur	Roy Torrey
Duchess "Ivy Bigroll"	Maude Rockwell
Honora O'Brien	Sophia Petrayer
Margie Dewdrop	Kitty Flynn
Gertie Dewdrop	Anna Orr
Miss Snowball	Kitty Flynn

The rejuvenated Academy of Music has become, for a time at least, the home of musical comedy. Fresh paint, judiciously placed, and a liberal supply of gilt give the appearance of inviting youth to this veteran of playhouses. Troubled ghosts of past dramatic dignity will not be visible in the glittering newness of the present atmosphere, even if they hover about to protest unavailingly at changed conditions. The physical surroundings have been made to correspond with the spirit of the times on Fourteenth Street, as interpreted by William Fox.

Whether or not the object is attained by The Girl from Brighton depends entirely upon the point of view that in the instance of the first-night audience seemed to have few variations. Everybody applauded with an encore emphasis, and in consequence the entertainment, of ample length without repetitions, was continued until almost midnight.

Novelty is consistently lacking in the book and lyrics by Mr. Havez and in Mr. Becker's music; in lieu of wit nonsense is plentiful, and for want of fresh jokes the comedians revive much old material; but in conjunction with spectacular settings, brilliant costuming, well arranged dances, and, more than all else, a numerous chorus, they suffice.

Little Pigs Hotel at Sheepshead Bay and Brighton Beach are the subjects for the settings of the two well-nigh plotless acts that serve to introduce such familiar characters as Rudolph Bock and Otto Heinz, German comedians, who get laughs by transposing words in an ordinary English sentence; Dr. Burg, of Pittsburgh, an instructor of turkey trotting; Montgomery Worries, the blasé son of a New York millionaire; the Dewdrop Sisters, a vaudeville team, and many more equally indispensable to the musical comedy "set." Individually and collectively they sing, dance and joke their way through the two acts, and the audience is content, for there has been no scrimping in providing a good "show."

Henry Lewis in a monologue and songs is the most amusing member of the company. Clay Smith dances well and gives a satisfactory performance as the young millionaire, and Kitty Flynn and Anna Orr as the Dewdrop Sisters are big assets to the production. Robert Daily and Maude Rockwell are responsible for much of the entertainment, whereas the dialect comedians, Al. Raymond and Frank Caverly, seek laughs through time-honored methods. The best song in the production is "Melody Man," as sung by Mr. Smith, Miss Flynn, and Miss Orr.

"IN THE GRAY OF THE DAWN."

Play in one act by Mary Asquith and David Higgins. Produced at Proctor's 5th Avenue Theatre on Sept. 2, by Maud Hall Macy and company under direction of Carleton Macy.

Jim Nolan	Max Von Mitzel
Terry Sullivan	James A. Heenan
Steve Hennesay	Charles T. Lewis
Dave Morgan	E. J. Buckley
Bill	Charles Collins
Reliable Jake	Albert Morton
Lizzie Bailey	Edith Soler
Jennie Cassidy	Bessie Carleton
Kate Kerrigan	Maud Hall Macy

After witnessing many bad playlets in succession, it was a genuine relief to find one not only sincere but interesting. In the Gray of the Dawn deserves both of those adjectives unreservedly, and it may almost lay claim to that other so much abused in programmes, "gripping." David Higgins, co-author, is already known as a playwright, so that we cannot wait for him to learn the art, but there must be a regret that he just missed the touch of the thorough dramatist in this study of the underworld. Interest is intense as the good and the false women play for Terry Sullivan, a gangster, in the back room of a saloon, while the police hover on the outside. It is the false who sells him, and circumstances show Terry's own baseness in time to leave the good woman, Kate, free to marry the man who really deserves her. All this was told in an interesting story, acted by a competent company. Maud Hall Macy gave a genuine thrill in her big scene and she was ably supported, particularly by James A. Heenan and Charles T. Lewis.

Another playlet was given on the same bill, Little Mother, by Edgar Allan Woolf. It was tiresome in itself and much overplayed by Louise Galloway and Joseph Kaufman.

"THE CALL OF PARIS."

Play in one act by Virginia Harned. Produced at Orpheum Theatre, Brooklyn, N. Y., Sept. 2.

Anthony Wells	Charles White
Laura	Virginia Harned
Sally	Jane Gordon
Night Clerk	A. Karpe

Miss Harned appeared in a playlet from her own pen after an absence of three years from our stage. It was very apparent that there has been no retrogression as far as her popularity is concerned, for her reception was most cordial. The Call of Paris has a moral exploited many times in drama, but which is handled ingeniously by the new author-actress.

Anthony Wells, a wealthy American, responds to the call of Paris and its high life. He attends the opera ball with a Paris beauty. Laura, his wife, hears of his misconduct and also responds to the call of Paris and the opera ball. She draws for her partner the night clerk of the hotel at which they are both stopping. Wells returns first and learns that his wife is out. He becomes furious and when she appears demands an explanation. Laura makes a false confession which throws her husband and sister-in-law into consternation. After a spirited row, during which divorce is suggested, Wells decides to take his wife back to New York.

Miss Harned portrayed Laura in a delightful manner, but did not have opportunity to display her versatility. Her support was excellent, especially the work of Jane Gordon, whose interpretation of the sister-in-law was exceptionally pleasing.

"THE MAN FROM THE NORTH."

At Keith's Union Square Theatre last week, C. H. O'Donnell and company presented a new playlet, The Man from the North, by Bernard Coughlin.

It told the story of a New Yorker who went to the Canadian wilds and stole away the wife and infant daughter of a frontiersman. He brought them to this city where the mother soon died and the daughter he raised, she believing him to be her own father. Eighteen years afterward, when the play began, the Canadian came to New York and hunted up his child, who had bloomed into beautiful young womanhood. He met the other man, too, and threatened dire things. But it dawned upon him that the girl had grown utterly out of his element, that even were he to reveal the truth of her parentage and take her back to the wilds, she could never be at home there. So he left her ignorant of the secret, simply begging a picture of her. Then he went away to the North Woods after warning the other man to stear clear of that region.

The capital idea was not handled very effectively and the two male characters, played by Mr. O'Donnell and Frederic Montague, might have been better acted. Margaret Field gave a charming performance as the daughter and quite captivated the crowded houses.

"TANTALIZING TOMMY."

Musical comedy in three acts, adapted from the French by Michael Morton and Paul Gavault; with verses by Adrian Ross, music by Dr. Hugo Felix. Presented for the first time in America at the Chicago Opera House Sept. 1 by A. H. Woods.

Paul Normand	George Anderson
Gaston Berolle	John Park
Louis Cameiot	Robert Pitkin
Aristide Mingassol	Dallas Welford
Biff	Harry Clarke
Hector De Sousac Ipecac	Donald Hall
Toupet	Glibert Tennant
Bergere	Robert Newman
Casimir	Jack Sayre
Tommy	Elizabeth Brice
Julie	Dorothy Webb
Cecile	Peggy Forsythe
Florise	Valleaux Elliott
Zizi	Madeline Harrison
Annik	Margaret Langdon

CHICAGO (*Special*).—Few importations of light musical plays into America have disclosed the degree of artistry throughout that is possessed by Tantalizing Tommy. Picture, story and music blend in such harmonious combination that to enjoy a performance of this delightful composition at the hands of the company provided by Mr. Woods is a sheer delight. The music is so melodious throughout, so spirited and orchestrated so ably that it can be dismissed by this generalization without doing injustice to Dr. Felix, the composer. One comparison here seems impelled almost inevitably. That is to say that the delightful score of The Dollar Princess is of about the same artistic caliber as that of Tantalizing Tommy.

The composer was in the stand to direct an orchestra of forty pieces on the opening night. The opening had been deferred for two days, while Chicago sweltered in the worst hot spell of the present Summer. The postponement failed to bring relief for the actors, and they continued to play nearly all week in an atmosphere that was almost prostrating to themselves and their rather slender audiences. They are to be congratulated on the fine rendition that they offered, under such trying circumstances. The stage management, under direction of George Marion, left nothing to be desired. The scenes are of marked beauty and restfulness. There is a chorus of extremely pretty girls, and men who are not scenically offensive or clumsy. The groupings are a pleasure, being natural and easy. Not a geometrical figure is found in Mr. Marion's stage formations, and there is not even one acrobatic antic or electric light "stunt" to disillusionise.

The play is characterized in its entirety by getting away from conventional, tiresome ideas and presenting a good comedy with a basic idea after a natural and untrammeled manner. The idea is not a new one, but it holds interest to the end.

The story is about Paul Normand, a clerk in the Ministry of Fine Arts, who is a bachelor without a trace of romance in his nature and with a fanatical conception of the proprieties. He is engaged to marry the daughter of the under secretary of the ministry, not because Cupid inspired him to do so, but because she was the only girl he came in contact with in his narrow existence. To his chateau, late at night, came "Tommy," daughter of Cameiot, a wealthy manufacturer, when the rear tire of her motor car suffered a puncture on the way to Paris. The kernel of the story is the pursuit of Paul's love, by "Tommy," when she discovers that he, unlike her many admirers, is not tempted into making love to her for her money's sake. "Tommy" tantalises Paul, through three acts of good comedy interrupted by music, and finally, after the under secretary has forbidden the marriage of his daughter to the clerk, Paul finds that he wants the heiress who wants him.

Elizabeth Brice is piquant and fully satisfying as the mischievous "Tommy." George Anderson, however, deserves the dramatic honors of the performance. He gives the character of the ascetic young clerk an aspect of high comedy from which he does not depart for a moment. It is a polished study in character, admirable in all respects and highly enjoyable. John Park is fixed in a good part that he plays with his usual ease. Robert Pitkin gives an amusing conception of the rich manufacturer. Dallas Welford plays the under secretary, with clerical garb and ministerial side whiskers, employing high-comedy restraint where a less discerning management and actor might spoil a good part with musical comedy license. Harry Clarke and Donald Hall have good parts and play them ably. The same words of commendation are applicable to the work of Dorothy Webb and Peggy Forsythe.

H. C. BARNS.

"WHOM DOES HELEN BELONG TO?"

PHILADELPHIA (*Special*).—Highly impossible situations cleverly developed into a funny farce that causes laughter for three acts are included in Whom Does Helen Belong To? which opened the Adelphi for the season on Sept. 2, under management of Comstock and Gest. The play, adapted from the German of Eberhard Buchner, will go to the Studebaker Theatre, Chicago, Sept. 16.

Helen Reith—or, if it's evening, Helen Smith—is married to a man named Smith who disappears in Mexico for two years. Thinking him dead, she remarried, Reith being the lucky man, only to have her first husband turn up, having been liberated from a Mexican prison. Afraid to tell him of her second marriage or to tell her last husband of the return of hubby No. 1, she solves the difficulty by being the wife of her first husband while the other one is at work from 9 P.M. to 8 A.M., and the dutiful spouse of No. 2 from 9 A.M. to 8 P.M., the latter working at night. This arrangement gives her an hour to change identities and she maintains two establishments. Everything is serene until the two husbands meet accidentally, become fast friends and each wants the other to meet his wife. This leads to many embarrassing but amusing situations, and a delightful scene when Helen is confronted by both husbands.

While the plot is highly improbable, in the hands of a cast that could not be improved upon, an amusing farce is presented which has not a suggestive line. Unfortunately, the opening act is rather weak and wobbly, Helen wasting ten minutes explaining to a friend the situation she is in, leaving nothing to be developed during the next two acts. As a result, every development is to a certain degree anticipated. The final scene also needs to be strengthened and a better ending found.

The role of Helen is cleverly handled by Willette Kershaw. Her inability to choose the man she loves best and her confession that he liked each husband equally as well but for totally different reasons, gave an opportunity for some splendid acting that is worthy of hearty commendation, for it was a bit that could be easily overdone. A pretty face and a trim figure added to her charm. Teddy Webb, as Husband Smith, and Leo Kohlmar, as Husband Reith, both are so good that it is hard to decide which is the better. Ivy Troutman, as the wife's friend, had a part that fed the three leads and her acting was better than all. Others in the company presenting minor parts in a creditable manner are W. H. Long, Beatrice Ingram, Arthur Holman and Florence Akerman.

J. SOLIS-COHEN, JR.

THE STAGE CHILD

FRANCIS WILSON DEFINES ITS EXISTENCE

STAGE children should mention the name of Francis Wilson in the same breath with Santa Claus. And undoubtedly, as they become old enough to appreciate what he has done for them, they do. Perhaps no man, on the stage or off, has a better understanding of children, a greater following of little ones, or who feels more keenly an injustice done them and has made stronger effort to insure their welfare. He is the author of a play having a child as an important principal, has appeared actively in all organised attempts to better the legislation concerning the stage child, and recently spent more than a month at Baton Rouge—putting aside all else to attend to it—to improve the unsatisfactory regulation of the juvenile performer in the State of Louisiana.

To approach him for his opinion of the stage child and of the great mass of contradictory talk and evidence upon the subject, is to touch a thread that leads directly to his heart.

"The general regulation of the appearance of children upon the stage in the United States," he said, "is inadequate and indifferent. The legislators of the various states have no interest in the stage child as a rule, because none of the laws introduced were originally intended to apply to his case. A part of the child labor law was justly intended to apply to the child usher, the child water-carrier about the theatre, but never to the child actor. When the people of Louisiana found the stage child unjustly included in the child labor law, they promptly repealed that part of it. It is not until some notoriety seeker points out that the stage child may be brought under the general law, and insists upon it, to the child's detriment, that the law-makers and law-interpreters pay any attention to the matter.

"The first great defect in the general arrangement is that it places the child of the stage on the same degrading level of the child in the mill, the factory and the shop. The child of the stage is a mental and not a physical worker; and the distinction between the two classes is so obvious that it is to be wondered that separate laws have not been framed long ago. The present condition is an injustice to the dramatist, because it narrows the field of his labor: it robs him of the power to depict those homely and homelike facts in which the child is concerned and are so appealing to an audience. It is an injustice to the drama as a whole, because it curtails not merely the quantity but the quality of dramatic production. And it is a further injustice to the public, because it prevents them from witnessing a class of plays that has been interesting and uplifting ever since drama first came into existence."

Mr. Wilson paused.

"The proposed amendmeant of the existing laws, or the new laws to be hoped for," he continued, "should apply to all stage children, whether they are in musical, acrobatic, dramatic or other branches of stage representation. No child should be allowed in any play that is dangerous to its life, limb, manners or morals, or in any performance that is morbid or depraved. Children need protection everywhere. In my humble estimation, no child should be allowed on any stage without being accompanied by a parent or guardian capable of teaching it. That should dispose of the objection that, with continuous work and traveling at short intervals, the child has no time to learn. That is a requirement of the present laws of Louisiana and Colorado.

"The child outside receives his general education first and is then trained for his profession: the stage child is given his profession first and the rest of his scholastic training is conducted with reference to it. Certainly the latter arrangement is more scientific. The important thing is for the child to acquire his knowledge of stage technique before the age of self-consciousness sets in; he must realize the reality of his art and accept its artificiality as a necessary convention. The moment a child becomes self-conscious he has the double and onerous difficulty of mastering that and the principles of his art at the same time.

"Of course, everything depends on the child. Some are constructive: some are imitative. It is difficult to draw the line. You see, with a child, it is hard to tell where reality leaves off and where the land of dreams, or of revelry, deepens. A child is constantly living in the land of his own creation. The overturned table and a chair or two, harnessed to a string, becomes a coach and four; the old sofa becomes a grand dream, a castle wherein the child defends his lady-love from imaginary robber bandits. And so it is difficult to say just when he is imaginative and when he is not. It depends entirely upon the individuality of the child.

"The instances of Mrs. Fiske, Maude Adams and the rest, are cited in defense of the stage child only to show the possibilities of early training, and not to demonstrate the rule. The rule is simply an average; and averages do not by any means demonstrate possibilities. So, while the stage average does not show to any disadvantage, it does not contain the best.

"The idea among the people who have their attention called to the child of the stage, seems to be that the stage is reaching out to take all children. There is not one child out of a hundred who could, figuratively speaking, get within forty miles of a stage door. That is, he would be useless to the stage if he got there. In other words he would have no"—Mr. Wilson illustrated with a gesture—"pull. The child with the gift, the one who is wanted on the stage, is as exceptional as the exceptional inventor. The exceptional individual is always the exceptionally clever individual. If we were all capable of being Mrs. Fiskes, Maude Adamses, Julia Marlowes"—and Mr.

EMILY WURSTER

A Clever Child Actress with William Farnum in "The Littlest Rebel."

Wilson mentioned offhand a list of actors and actresses who entered the profession as children that took all his reserve breath—"a fortune would be within our grasp.

"Stage training is of inestimable benefit to the gifted stage child, and absolutely worthless to the dumbhead. Forbes Robertson told me not long ago that he could go into any theatre in London, and, he believed, in America, and, without knowing any of the performers, could point out those who had been child actors. He said they had an ease, an assurance, a grace, a diction that the best of the others lacked.

"You see, what people don't know is just this: It is the effect of the audience upon the child that trains the child. It is the undeniable something that takes place between the actor and the audience that trains the actor; and the same thing between the audience and the actor that not merely trains, but interests and entertains the audience. That's the viewpoint that most people don't get. One may practise five finger exercises in the class-room all his life long; but the real uplift, the real training comes when the musician faces his audience: his listeners will instruct him with their stillness, their applause and their general attitude toward him.

"Very few people regard the stage as what the boys in the street would call a 'steady job.' They look upon it as something that one takes up for a pastime; they cannot conceive of a man devoting his existence to it after he becomes of age. They do not know the grandeur of it. Joseph Jefferson said to me that he had devoted seventy years of his life to the art of acting and still stood in awe of its greatness.

"There is no branch of knowledge, no contact, nothing that an actor may experience that he cannot utilize. But the ideal education is to know as much as you can about some one thing. I quote the late Horace Howard Furness—God rest his soul!—in saying: 'Know a great deal about some one thing, and a great deal about something else.' The ideal thing for the stage child is to get as much knowledge as it can of stage technique; and, after it has acquired its stage technique, to know as much as it can about everything else.

"The stage child is not a claptrap device, taking advantage of an audience's weakness for little ones, unless you apply the term to the use of children in Uncle Tom's Cabin—the play that had as much as Abraham Lincoln to do with the abolition of slavery. No more will one despise the use of children in A Midsummer Night's Dream, The Tempest, King John, Richard III, The Pied Piper of Hameln, Peter Pan, Little Lord Fauntleroy nor Ten Nights in a Bar-room, which did more for temperance than John B. Gough. Of course, children should be employed with discrimination. Kissing should be performed within reason. Dining should be done in moderation. Temperance is applied to most of the conditions of life. One, for instance,"—and here Mr. Wilson gave a droll look—"may be an intemperate talker.

"I will tell you why the stage child is necessary," he said, leaning forward suddenly. "The stage is said to hold the mirror up to nature; and what would nature be without children?"

Ay, what would it be?

ARTHUR EDWIN KROWS.

PHILADELPHIA'S LITTLE THEATRE.

On November first, or thereabouts, there will be opened in Philadelphia, at 18th and De Lancy Streets, in the centre of Philadelphia's most exclusive residential section, a "Little Theatre," much on the order of Mr. Winthrop Ames' Little Theatre in New York, Le Grand Guignol in Paris and Max Rheinhardt's Kammerspiel in Berlin. (See illustration on page 14.)

The theatre, purely classic in design, will cover a plot 50 x 100 feet. The outside will be entirely of tapestry brick, with a Della Robia decorative panel across the front, uniquely enclosed in a framework of colored marbles, resembling mosaic work.

The stage will be fully equipped with scenic and electrical apparatus of the latest design, although the stage will not be a revolving one. The seating capacity will number about 400, with a balcony and two boxes.

The auditorium will be decorated in green and gold, with artistically arranged tapestries on the walls, the main idea being to impart an air of quiet refinement, with nothing to offend the most exacting taste. In the basement will be found a lounge, where refreshments will be served during the intermissions.

The promoters, owners and managers of this admirable scheme for the betterment of dramatic art, are Mr. and Mrs. Edward G. Jay, Jr. and Mr. F. H. Sheldon. Both Mr. Jay and Mr. Sheldon are well known engineers, while Mrs. Jay, equally well known as owner of the Metropolitan Dramatic School, will direct the productions and be the head of the management.

On the third floor will be the offices, recitative and "make-up" rooms of the Metropolitan Dramatic School, now occupying offices in the Colonial Building. A unique feature of the school will be a "run-way," much on the order of the one used in Sumurun, leading from the school to the fly-gallery of the theatre, where actors and actresses in the making will have a chance to observe the finished product.

Plays of the better sort only will be produced. The problem play, the French farce, plays exploding anarchistic pyrotechnics or the "new thought" will be omitted from the curriculum. Plays by unknown and unheralded authors will receive first attention.

There will be six performances each week, with two matinees to be devoted to plays appealing to children. The cast will be experienced professionals only and will have no connection with any of the local dramatic clubs, as was at first supposed. Performances will be strictly professional in every way.

At the "Little Theatre" the "star system" will not be encouraged and there will be no exploiting of personalities or one-part plays. This project is the realization of Mrs. Jay's ambition while still at the New England Conservatory and is not a replica of any of the institutions of this nature.

THEODORE SONDHEIM.

THE CALLBOY'S COMMENTS

HERE is a slight tribute to a certain young actress and I reserve all rights as to the name or the whereabouts of the newspaper that printed it.

"First capture a little body like Peter Pan; breathe into it the soul of a bouquet of Baby roses; where the eyes should be, plant a couple of elfin lamps that glow with the softness of twilight redwood trees; for a mouth take the color of dream fruit sprinkled over a Cupid's bow; then, about it all let there be clustered a halo of gleaming chestnut hair to be teased delicately every three minutes by tiny hands made of pearls and rosebuds; add to the whole the murmuring voice to be found in woodland streams, and you have—"

Whom do you suppose? Not that I disagree in the least with the description of the little woman in the case, for it seems to me entirely justified by the facts, but I wonder about how many others it might fit also. The fellow who penned it at any rate would seem to be wasting time in dabbling with mere prose; he has the makings of a true poet.

Another player girl, likewise young and exceedingly good to look upon, writes thus from the road: "I have to dress with the character woman and she seems to be so disgusted with my refinement that I feel almost like apologizing to her for being a lady." Remarks of any sort whatever appear to be superfluous.

The observant Office Window man of the New York *Evening Mail* ventures the assertion that circuses have changed, along with sundry other things, in these latter days. He tells of a man out in Illinois who, attending a performance in a big top, claims to have seen another man enter, accompanied by three women. "The man," so goes the story, "began to fumble through his pockets and then exclaimed, 'I forgot to get my change from that ticket seller; there's $3 coming to me!' They all felt sure that he was just $3 loser, but he went back to the ticket wagon anyway. As he approached, the ticket man handed out $3 without a word being said, and went on issuing tickets and making change. Who says the circus is what it used to be?"

Of a truth, this tale doth seem to prove precisely what has happened to the modern circus, which has become business rather than "show." Years ago I heard of a young Philadelphian who was struggling along as a bookkeeper, striving to maintain, on a recompense of twenty-five dollars a week, himself, his wife and two children. Someone who knew the only original Adam Forepaugh learned that his memorable circus was about to take the road and that he needed a man to garner the money in a ticket wagon. The someone aforesaid gave the young man a note of introduction to the veteran showman and his credentials proved satisfactory.

"All right," said Mr. Forepaugh, "You can go to work for me."

"What is the salary?" inquired the young man.

"Twenty-five a week," replied the circus proprietor.

"But," protested the applicant, "I have a family to care for. I am getting that much now and I'd prefer to remain at home."

"Young man," Mr. Forepaugh is said to have remarked, "if you aren't bright enough to knock down at least sixty a week for yourself in that ticket wagon, I don't want you at all."

The aspirant, it is related, took the tip and his little family lived comfortably ever afterward. Of course, this narrative scarcely may class as a Sunday school lesson and its moral hardly may amount to much; but it serves to bear out the *Evening Mail* man's argument. The circus undoubtedly has changed, along with almost everything else that you could mention. The element of romance is being expurgated from nearly all walks of life, the days of the picturesque and what went with it are giving room to the commonplace and the deadly dull. And the world is growing better—perhaps.

On the eve of departure from England for an American vaudeville tour, the still lovely Lily Langtry is quoted in the cables as observing that she is about to visit our land "for the second time." Passing over this presumable lapse of memory—a mere trip across the ocean isn't a thing to make any lasting impression, don't you know—it is reassuring to read that Mrs. Langtry is dazzled by the dollars offered to her and that she fears there may be "nothing left for the orchestra or the cleaners." And then she adds: "The American people are great theatregoers, partly, perhaps, because that form of entertainment is cheaper, but principally, I rather think, because people don't need to wear evening dress in the best seats. That, I think, is the chief reason for their love of the theatre."

Reducing our theatrical appreciation to a purely sartorial and economic basis may be permissible in the premises, but the inference that we cannot scare up evening clothes when occasion requires is disheartening, indeed. Recollection of the Jersey Lily's various local appearances does not produce a vision of an audience in overalls or pajamas. Mrs. Langtry perhaps forms her idea of our vaudeville patronage upon her experience in similar theatres in London.

A "personal," with deadly turned rules, in the New York *Herald* reads thus: "Desire financial support from wealthy American lady to enable Russian lady to have HER LIFE ADVENTURES novelised, and dramatized, the novel and drama not to be produced until after death of both persons." Here would seem to be an admirable opportunity for a first-class display of real altruism. The Russian lady's LIFE ADVENTURES might be just what we have been crying for and who is not eager to lay out a little ready money for the uplifting of posterity? It might be prudent, however, for the novelizer and dramatizer to die also before publication, don't you think?

Mabel Taliaferro, the cable informs us, has made a London success in Rebecca of Sunnybrook Farm. And what of sister Edith, we wonder?

From the Percy Ewing Supply House, where you can get "bicycles, electrical novelties, games, toys, puzzles, tricks, masks, wigs, etc.," when in Decatur, Ill., comes this cheering message: "Ben Dodson of Decatur, Ill. Decatur's well known Theatrical character (who is know to every Theatrical Mgr. and Advance man in U. S.) eat dinner with the Ringling Bros. at their private table during their visit here." Having dined once myself with the Ringlings when they were at Madison Square Garden, I can assure you that Ben is one square meal to the good anyhow.

Speaking of eating, here we have William Marron deploring the lamentable fact that his part in The Country Boy requires him to stow away a real meal at each performance. Give heed to Mr. Marron's plaint: "I have really to eat the entire time I am on in the second act," says he. "I can't fake, because the audience would get wise. As we play eight performances a week, I eat eight extra meals, making twenty-nine meals a week."

Why would it not be feasible to eliminate one or two regular meals to make way for the stage diet? There are hosts of people who wouldn't rebel very strenuously against Mr. Marron's assignment. Besides, he might wax so averse to eating that eventually the stomach would never yearn for nutrition and this should prove to be a great blessing. Several players who, to my knowledge, possessed normally excellent appetites, had to eat roast turkey with cranberry sauce eight times a week in Shore Acres and got so tired of these delectable dainties after two long seasons that the mere mention of such has made them deathly sick ever since. No opportunity has appeared for me to become similarly satiated, but I am game.

They have letter writers over in Briton just the same as we have them here. Please scan this communication which the London *Pelican* says was received by a manager in that metropolis:

"DEAR SIR:—I should like to play the part of a fairy in your Christmas production. I am nineteen and very robust, thanks to my mother's training and cold baths. I have a good figure and do not mind wearing tights and being pulled up on a wire, which I believe is what fairies have to do. I should want a dressing-room to myself, as I have been brought up as a strict Baptist. Mother is anxious to know if your stage is properly warmed, as I am rather susceptible to draughts."

Possibly some American manager would like to negotiate with a view to having this little fairy in his house. But presumably no one who sports an ice plant need apply as mother wants the stage properly warmed.

THE CALLBOY.

GOSSIP.

During a short illness of Walter Hyde recently the part of Robin Hood in the opera at the Knickerbocker was sung by John B. Phillips.

Valeska Suratt opened in The Kiss Waltz at Oneida, N. Y., on Aug. 29. In her company are Louise Richmond, Edith Barker, Ada Henry, Lillian Wiggins, George Baldwin, Harry MacDonough, Jr., Ormande Cortes, and Harry Hoffman.

Permission was granted by Justice Aspinall in Brooklyn on Aug. 29 allowing Mrs. Mary Martin to serve a summons in her suit for $50,000 damages against Upton Sinclair and Edgar Selwyn, whose automobile killed her husband nearly a year ago.

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

WILLIAM BRAMWELL

September 11.

HERBERT CHARLES, successful in heroic roles.
GRACE BRYAN, young leading woman.
BYRON SILVERS, the dog in Peter Pan.
BEATRICE FORBES-ROBERTSON, actress and lecturer.
RICHARD GANTHONY, popular author.
ECHLIN P. GAYER, portrayer of English types.
NORA O'BRIEN, retired to private life.
JACQUES MAREY, French actor.
ADA ROBERTSON, dancer.
ELIZABETH H. VAN SELL, talented character actress.

September 12.

JOSEPHINE BROWN, clever ingenue.
FREDERIC BOND, in musical comedy and vaudeville.
E. J. DE VARNEY, well-known comedian.
MRS. BANDMANN-PALMER, Shakespearean exponent.
LEWISE SEYMOUR, versatile in stock and production.
IDA STANHOPE, in drama and musical comedy.
HELEN STRICKLAND, clever character impersonator.
ELEANOR WOODRUFF, promising leading woman.
ALICE WASHBURN, Edison motion picture actress.

September 13.

MATE LOUISE AIGEN, seen mostly in stock.
ARTHUR BEHRENS, identified with melodrama.
WILLIAM BRAMWELL, lately in vaudeville.
EDITH CONRAD, vaudeville entertainer.
LORRAINE FROST, youthful and of marked ability.
ALMA KRUGER, experienced Shakespearean actress.
HATTIE FOX, operatic comedienne.
ETHEL WINTHROP, popular in humorous roles.

September 14.

A. E. ANSON, popular leading man.
WILLIAM H. CLARKE, operatic comedian.
GEORGE FARREN, admirable character actor.
JESSIE GLENDINNING, clever ingenue and juvenile.
KATHRYN HUTCHINSON, seen in musical comedy.
MARGARET LANGHORNE, leading woman.
CUYLER HASTINGS, successful in heavy roles.
JAMES L. O'NEILL, character stock comedian.
HARRY P. TOWERS, London business-manager.

September 15.

LESLIE KENYON, particularly popular in stock.
CARRY LIVINGSTON, stock favorite.
HAROLD MANN, clever in character roles.
DEVORA OFF, happily cast in musical comedy.
LOUISE RUTTER, leading woman.

MARIE PAVEY

September 16.

LAURA BURT, lately seen in vaudeville.
FLORENCE HOWARD, formerly under Charles Frohman.
GORDON JOHNSTONE, seen in creditable work.
JESSIE MCALISTER, popular stock performer.
WILBUR D. NESBIT, musical comedy author.
MARIE PAVEY, versatile comedienne.
SARA PERRY, successful in varied work.

September 17.

CHRISTIAN BRINTON, actor and author.
O. P. HEGGIE, popular in London and Australia.
CARRIE MERRILEES, talented character actress.
AUGUSTUS PITOU, JR., successful business-manager.
ARTHUR C. HOWARD, stock leading man.

"THE PERPLEXED HUSBAND"

POINTED SCENES AND INCIDENTS FROM SUTRO'S SUFFRAGE PLAY

IT has been freely predicted that The Perplexed Husband, produced in New York last week, would cause discussion, inasmuch as this latest play of Alfred Sutro is a satire on woman's suffrage. A close examination of the manuscript, however, fails to show that Mr. Sutro has been at all unfair in his treatment of "the cause." In fact, it can hardly be said that he regards it unfavorably.

In a chat a few days ago he said that he had been impressed by the subject for some time, but he did not care to treat it in serious drama because that would mean long discussions, and he disliked them on the stage. He went on: "I preferred to treat it in comedy where the characters and principles will not have any serious clash. I like comedies best because it is so jolly to amuse people, don't you know. And this is such a jolly subject.

"In spite of my talking about things up-to-date, one of the critics said that it was only an old hat dressed up in new fashions, and in a way he was right. Life is the same thing over again to a large extent. But I did try to make my people a little different, the suffragette and the philosopher with his theories about 'the cause,' but still very human for all that.

"I read all the principal works on the subject of women's rights, just as I made Mr. Pelling do in the play. And personally I have the greatest admiration for their cause. I think that the great revolt to come will be that of women, perhaps even more acute in America than in England, for your women have so much more freedom with their divorces and all that. What I think wrong is when the enthusiasm for women's rights comes between husband and wife to break up the family. After all, the family is the basis of our institutions, and anything that tends to destroy it is dangerous. I aimed at this especially in England because there so many young girls appear to believe as a result of the discussion that a man is their natural enemy, and that is not at all right.

"I started out with the idea of presenting the character of a suffragette, shrieking in the first act as she appears to the normal person, and then developing as more sides of her nature become evident until her devotion was evident, and the ending should show her sacrifice of everything for a cause, which is really noble after all. This was my idea, but it became somewhat blurred, as the characters grew in my mind until it was simply a case of them working themselves out. And then it became a play. Now they call it a satire on woman's suffrage. Of course it aroused more or less discussion in London. I remember that one night forty suffragettes had seats together in the gallery, and we awaited their demonstration with apprehension, but nothing happened. I really think they saw that I tried to be fair, as I did, particularly in the third act when I let each of the two kinds of women state her side of the question."

The manuscript play confirms all that Mr. Sutro said about his attitude of fairness. It is evident that the few pointed lines are directed at the interference with the family.

In Mr. Sutro's directions: "The time is the present. The action of the play passes within three days, the scene being the drawing room and library of Mr. Pelling's house in Regent's Park." Another note says the surroundings betoken the wealthy middle class. The play opens briskly with a scene between Dulcie, the suffragette, and a servant in Mr. Pelling's home. Next comes a scene between Dulcie and Clarence Woodhouse, a man of theory, who as a fellow guest with her, is helping to convince Mrs. Pelling that duty spells revolt. The idea of Mr. Pelling returning sends shivers to Clarence's knees. Pelling does return, but in friendly spirit, longing for affection. Greeted coldly by his wife, he demands an explanation, which comes in a scene between them.

TOM [*in sudden fury as he bangs his fist on the arm of the chair*]: Suffrage! I could have sworn to it! That's at the bottom of it all—that damned, silly nonsense!

SOPHIE [*eyeing him coldly*]: Why should it be nonsense that women want to be treated as rational human beings? But never mind that now—and besides, this wasn't merely the vote—it went deeper.

TOM [*almost under his breath*]: Deeper! Good Lord!

SOPHIE: I was standoffish at first—I was merely your echo. Because of you I've neglected my duty—been a traitor to my sex.

TOM [*in indignant protest*]: You! The very best wife a man ever had!

SOPHIE [*didactically*]: A man always says that of a woman who gives up her own right to live—and crushes her soul till it becomes small enough to fit in with his.

Sophie admits that she got her changed ideas from Dulcie and a performance of Ibsen's Doll's House.

TOM [*vaguely*]: Ibsen? I seem to remember the name.

SOPHIE [*bitterly*]: Yes—we go to musical comedies, you and I, after a dinner at the Savoy. Well, there was the Doll's House. The story of a woman who realized that all her life she had been merely a doll and a plaything.

When Tom asks what became of this wife, Dulcie answers that she left her "strange" husband.

TOM [*with a little shake*]: Well, of course, that's absurd—because no decent woman would ever do it. And I think it's a bad kind of play and won't have a long run.

That line probably gets more laughs than any other in the play. But Tom and Sophie fail to arrive at an understanding, and she goes up to her own room—she has moved upstairs to separate quarters while Tom was away. Agatha, a common sense sister of Tom's, persuades him to send for a beautiful typewriter girl from his office, who has been "sacked" while he was away on his trip, and to play her against the cause. He is to pretend that he is a convert to the cause, and attempting to persuade this girl.

When Act II opens, Tom is sleepy from study most of the night on suffrage books. He persuades Kalleia, the typewriter girl, to come to the house for a visit of several days, and then he begins to air his learning. To Clarence he quotes glibly:

"I'm a Feminist, a Rebel, and a Suffragist. I believe in Sex Equality. I desire to see woman free and human. I seek her complete emancipation from all shackles of Law and Custom." "This last phase quoted," said Mr. Sutro, "from a suffrage book, contains much of the spirit of the cause."

Tom convinces the advocates of suffrage, but he fails to convince his wife, and the second act is taken up with complications from which he finally emerges. In Act III, the scene is in the drawing room two days later. After a scene between Tom and Kalleia, and other minor developments, comes a meeting between this young and sweet worshipper of beauty and Dulcie, the earnest reformer.

DULCIE [*impatiently*]: I wish you'd drop this child-like pose with me—this affected naïveté—I don't like it. And—since you find fault with my clothes—let me tell you I consider *yours* detestable. In the first place, they reveal your form.

KALLEIA: Do you think that's wrong, when the form's so good?

DULCIE: Perhaps you'd rather wear no clothes at all?

KALLEIA [*very simply*]: Of course—but as one has to, I try to make them as beautiful as I can. Why don't you?

DULCIE [*angrily*]: Miss Vince, I happen to be a woman who has given her whole life to the endeavor to serve other women. The Cause that we follow——

KALLEIA [*eagerly as she bends forward*]: Oh, Mrs. Elstead, there's only one cause really—Beauty!

DULCIE [*contemptuously*]: Leave that to the poets and painters!

KALLEIA: They guide and inspire us, of course—they're our leaders.

DULCIE [*passionately*]: I would give every picture that has been painted, every poem that has been written, to see woman placed where she should be—as the equal of man!

Neither succeeds in convincing the other, but they understand the opposite viewpoints more clearly at the end of this brilliant scene. Tom fails to arrive at an understanding with his wife, and he finds that he is almost falling in love with Kalleia. After an impulsive kiss, he and she decide that she will have to leave, in spite of the fact that Sophie is not yet won. As the curtain falls, Tom flings out into the garden with the exclamation, "I want to see the children."

In Act IV, Kalleia wins the consent of both Clarence and Tom for her to take Clarence off to Athens as her mentor. Tom is to pay the expenses. With them fleeing to escape dire rebukes from Dulcie, Tom has to meet her and his wife. Sophie goes on upstairs, leaving Tom to face Dulcie in one of the significent scenes of the play. She speaks bitterly of Clarence's desertion.

TOM: He didn't want to come between husband and wife.

DULCIE: Do you think *I* do—that I like causing pain? It was Sophie's own wish. And understand this—it's the women who give up their happiness who appreciate best what it is that the others are suffering—to whom happiness never comes!

TOM: Be careful—oh, be very careful—don't unchain the brute in man.

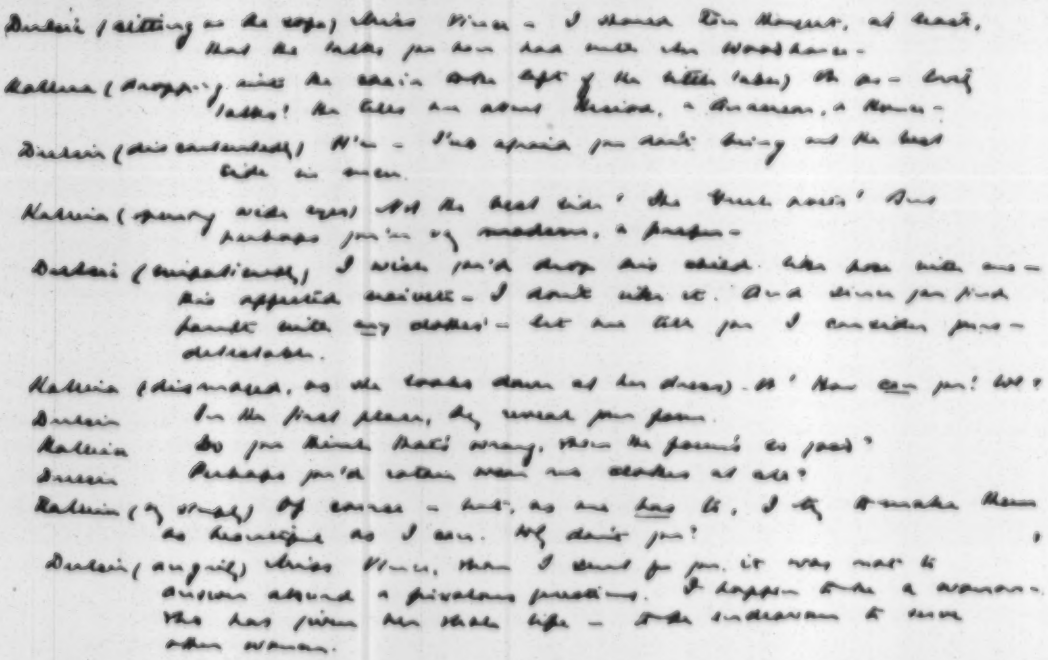
DULCIE: The brute's there always! And it's that we're fighting! And it's that we'll crush!

TOM [*sorrowfully*]: Oh, Mrs. Elstead, you're playing with forces too big for you! And I tell you, they'll crush you first!

DULCIE: That shall be as God wills. There lies our duty.

Dulcie goes out to her stern task of bringing a revolution, and Tom turns to find his wife entering another door, wearing his favorite gown. The reconciliation comes in a few neat speeches. Then:

TOM: It has not all been in vain. I've learned something. [*His arms tighten around her; he kisses her, almost reverently, as the curtain falls.*]



A PORTION OF ALFRED SUTRO'S MANUSCRIPT OF "THE PERPLEXED HUSBAND"

The Excerpt is from a Delightful Scene in Act III. Between Dulcie, Ardent Suffragette, and Kalleia, Worshipper of the Beautiful

JOTTINGS OF THE STAGE.

Jane Grey, last season with The Concert, sailed on Sept. 5 for a month's pleasure trip in Europe. She will return about Oct. 15.

American music publishers have combined for a systematic campaign in England, where their profits have recently dwindled appreciably through the operations of London agents.

Julius Hopp returned to New York last week after a Summer at Saranac Lake, N. J., completely restored to health. He expects to revive his Wage Earners' Theatre League.

THE DRAMA IN NEW YORK

[The following extract is taken from an article in one of the latest issues of the now defunct Hampton's Magazine. It represents a view of the drama in New York which is unique from a writer who has served as a dramatic critic on the metropolitan press. It is here reproduced by request as an admirable combination of wisdom and satire, reflecting conditions which are recognized as fundamentally true. The author is Mr. W. D. Lyons.—THE EDITOR].

WE are prone—which means flat on our faces and abject—to consider Manhattan Island as the tower of intelligence, the bastion of wit, the skyscraper of discrimination when it comes to the drama. Nowhere else, we say, can the destiny of a play be so destined. Away out through our happy land all the newspaper critics from Petoskey to Port Arthur, from Kennebunkport to Nome, hang breathless upon the dicta of Manhattan's dictators. Every little playwright with a movement of his own moves to the City of Slums and Stars, agonizes himself through the getting of his play produced, again agonizes in the dark of the last row on the night of the première, once again agonizes as he reads in the morning papers that he is a caterwauling melodramatist, and even encore and noch einmal agonizes as his play is removed abruptly from those haughty New York boards to be sent on the road.

After which, what?

Well, let us see what. I quote from memory. "The Alaskan" was put on in New York City and lasted about as long as Ananias would last in the *Outlook* office. It went on the road a couple of years or so ago, and for aught I know is going yet. New York turned it down. The country took it up, dusted it off, patted it on the back, shook hands with it and stuck a roll of bills in its pocket. "The Alaskan" went away from here, from little old dogtown New York, and made a great success. It made a success, mind you, not merely because New York would have none of it, but because it was a real good show and deserved success.

Miss Viola Allen in "The White Sister" was greeted with a polite and stifled yawn when she appeared at Daly's. Yet once she got beyond the roar of the subway and the pale of the Higher Criticism she found out she had the best vehicle that had been offered her in years.

Plays by Rupert Hughes (notably "The Bridge"), by Jules Eckert Goodman, by Clyde Fitch—in fact, plays by almost anybody that ever has written good plays—have been hit over the head with a club by the discerning New York public and have gone away only to revive betimes and bob up smelling like a rose geranium. The thing has happened so often it is a wonder the outside world still has any faith in the tower of intelligence, the bastion of wit and the skyscraper above mentioned.

It is easy to understand why the manager and the playwright agonize over their reception; there is no Maxim silencer on that particular explanation. They hope to get a New York run because it is regarded as fine business to stay in one identical spot and coin the money, without having all the irk and the cark and the care of paying traveling expenses and also the physical pain of jumping from Hoboken to breakfast, day in and night out.

If you could ask New York why other cities like the things she does not like, she would probably tell you because it is Hobson's choice with the other cities. They have to like it. They do not get a first-class show in a coon's age, so they have to take the second best. New York, with some seventy-odd theatres shaking shows through the sieve—say it fast—naturally cleans out the best; the best go into competition; anything that can get the money away from New York's best is welcome to the chance to do so; and having had the chance and not having got the money, it is a case of back to the appreciative wilds of Brooklyn, Chicago, Seattle and Houston for its. So New York would sum it up.

But if you are now a grafted New Yorker and you have not forgotten your own small town days—those hal-cyclone days before you came to New York City—you may see something else. You may recall, for instance, that back in the dim and dusky you really had a serious mind. Back in the days before you learned to say "choich" and "joinal," you had a brain that did not melt down and run over the edges of the pan every time an idea came near it. You had a certain amount of animal patience and did not get peevish because there wasn't a pony ballet—an Original English Pony Ballet—in the show called Camille, as played by Modjeska.

If you do not basely go back on me, I am going to declare that you frequently went to a show because you sincerely and earnestly desired to see some good acting. That was in the dodo days that have passed beyond both the referendum and recall; the days when you put in your ten hours at the mill, came home, washed up, ate—you remember what you called it then, don't you? You called it supper!—and took your wife and your father to the theatre afterward.

Well, if you are in New York now, of course it is different. You have to get to the office by ten o'clock and you take from twelve-thirty to three for your lunch, and you have to sit at your desk until five. All day long your brain and your mouth just fairly reel with that wonderful New York conversation. Your business consists in conversation entirely. You talk, gas, chin, narrate, explain, gossip, elucidate, affirm, deny, confabulate, parley, chat, tattle, palaver and put in a word or two here and there during the discourse—so that at the end of the day you are all tired out. You are a Poor Tired Business Man. So you 'phone home to your wife, who is living in a hotel and has left word she has gone to a party, that you are so worn out you cannot possibly stagger into a taxicab. Then you ring up another champion New York chinner or two, dine very heavily, and—

"Where'll we go? I see Mrs. Fiske is putting on a new show."

"Aw," says you, "she's too brainy for me to-night. I'm all tired out to-night. This has been a busy day with me. My mouth hasn't closed since 10 A.M. except to masticate food." (You don't say that last. I say it for you.)

"Well, there's Sothern and Marlowe in 'Romeo and Juliet.'"

You grunt. "How about the 'Lobster and the Loo-loopoocookoo'? Me for that."

And there you are. And there the rest of New York is, for the most part. You do not want to think. You know you don't, so what is the use of making out you do? You are a New Yorker now and you want a lot of noise. And when you don't get noise, you don't go. And the plays that do not give you noise are generally—generally, mind you, not always—driven out into those quieter places where people love to live slowly, think seriously and use their bodies and their brains as they should be used.

In all friendliness, I think we must admit that it is the Middle West and West, generally, which originates and shapes the thought of the country at large. Much new legislation and most of the political ideals seem to come from "out yonder." There is more vigor, less taint and cynicism west of the Alleghenies. Instead of being *blasé*, they blaze. They are not so constantly stimulated; hence they do not get tired so easily. They judge by standards of good and bad—seem to know pretty accurately the good from the bad. In New York, we judge by standards of refreshment. A whopping big cocktail makes a fine slug of refreshment. An ippy-addy-i-ay musical show is refreshing, consequently we run a good many of our theatres on the same spiritual basis as that on which we run our cafés and restaurants.

Genius cannot be localized; but the genius of a place can be approximately determined. Isn't it—ah—odd how little we of—er—New York understand the—ah—rest of the country? What?

REFLECTIONS.

A professional performance of Little Miss Brown was given at the Forty-eighth Street Theatre on Sunday evening with admission by ticket only.

William Post will stage Honest Jim Blunt for the Liebler Company.

Since his return to America, Charles Frohman has signed contracts for new plays by Porter Emerson Browne, Thomson Buchanan, William Gillette, Harry B. Smith and Paul M. Potter. The contract with each playwright calls for plays wherein the subject, scenes and characters are American.

The definite announcement of Charles Frohman early in the season that he would take Richard Carle and Hattie Williams in The Girl from Montmartre to London next Spring has now been modified into the statement that they may go. Robert Courtneidge, manager of the Shaftesbury Theatre, London, has cabled Sanger and Jordan for the English and provincial rights. He made an additional offer for the American company with the two stars.

George Egerton (Mrs. Reginald Golding Bright), author of the English version of The Daughter of Heaven, has arrived in New York to attend rehearsals.

The Liebler Company is negotiating with Louise Closser Hale for dramatic rights to her latest book, Her Soul and Her Body. Miss Hale is appearing in Honest Jim Blunt.

Cathrine Countiss, after her Summer season, in Portland, Ore., is coming East, stopping in Denver and Detroit and reaching New York Sept. 17, when she will arrange for the coming season. During the past four years, Miss Countiss has had but two months' vacation.

GALLERY OF PROMINENT CRITICS

ARCHIE BELL.

If there is one thing in which New York has no absolute monopoly it is in the matter of dramatic critics. Somehow, the close connection between the world of thought and the world of commercial forces which obtains in Gotham tends to annihilate ideals and rend the veil of illusions. We have little time for reflection. We are always driving ahead amid a noise and uproar which prevails in no other metropolis. So it is that some of the best contributions to the current topics of the stage and some of the most thoughtful utterances come from other centers than New York.

It is with a view to presenting a comprehensive gallery of portraits of men who are making a reputation in various cities of the country that THE MIRROR began last week to publish the portraits of well-known critics, the first to be presented being that of Dr. Caryl B. Storrs, of the Minneapolis *Tribune*.

MR. ARCHIE BELL

Dramatic Critic of the Cleveland *Plain-Dealer*

Herewith THE MIRROR prints a portrait of one of the most distinguished critics of the Middle West, that of Mr. Archie Bell, whose writings in the Cleveland *Plain-Dealer* have been read with interest by many people of the stage for sometime past.

Mr. Bell has made a reputation in his present position in the comparatively short period of two years, but his contributions to the papers and magazines on dramatic subjects, as dramatic editor and general writer, have been known for ten years. He has the broad experience which best qualifies a critic for his work. At one time he was the press representative of Olga Nethersole in America, and in that capacity, three years ago, was a member of her forces in Paris and London for a period of twelve months, including the term of her engagement at the Theatre Sarah Bernhardt. His other experience covered a two years' engagement as traveling correspondent for a newspaper syndicate in Central and South America.

Mr. Bell takes his work seriously, although accounted one of the breeziest writers in the country. He made six trips to Europe, principally for the purpose of attending theatres and operas. He is 35 years of age and with a fine perception of dramatic effect selected St. Patrick's Day to make his advent on the stage of life.

MARIE FITZGERALD GOES ABROAD.

Marie V. FitzGerald sailed on the *Carmania* on Sept. 7 to remain for an indefinite time in London. She has resigned as president of the Fair Play Agency owing to the fact that her nerves gave way, as she had not enjoyed a vacation for sixteen months, all of which time she had performed her duties as play broker. Miss FitzGerald is known in the newspaper world as an art critic and in the theatrical world as a playwright. While in London Miss FitzGerald will make her headquarters at the Savoy Hotel and will devote much of her time to her plays. She explained before sailing that no one can read plays and write them as well, neither can one create characters and figure financially, and this is all that could be gleaned from her.

The entire Brady staff were present to see her off at the pier.

THE MATINEE GIRL

THE MATINEE GIRL

THESE echoes of the Huckleberry Island Pow-wow of the Lambs were taken down for me by an obliging ewe whose Lamb spouse bleated in his sleep.

"Why are we here? What is this club for?"

"What are all clubs for? To round up good fellows. They are welcome, I say. Receive them."

"Welcome, we come with souls inspired,
To naught but joy and play;
For every heart's with revel fired
On Huckleberry Day."

"Firewater? What is that?"

"Beverages, to drink, that sighs may be turned into smiles, and sorrows transformed into joys unspeakable."

"You mean strong drink?"

"Ay, but it must not be so strong that ardent natures cannot carry it gracefully, nor so weak that it cannot waken them from care and solitude."

"What are Flub Dubs?"

"Often as the twinkling of stars, or throbs of loneliness in the heart of desolation, is that question asked, yet never answered. To see them is to know them, but what they are nobody knows."

"Every club committeeman in the world thinks every other member an ass."

"Do I not see a policeman yonder?"

"He was a policeman."

"Why is he not one now?"

"They fired him."

"Captain Courageous, you may state your case. One with a name such as that should have held his job through all eternity."

"It was my name that was my undoing. I had not the courage to oppose the system, nor to feather my nest with a row of uptown flats. I was too courageous when I arrested protected criminals, and when I offered my superiors proof that there wasn't a closed lid in town I was told to keep my dam mouth shut. Great Spirit, on the level, I had to commit suicide to preserve my self-respect."

"What is a lady?"

"I don't know. We have only women in Paradise."

"Do you know, General?"

"Yes. Lady, very common noun. Feminine of gent. A person who insists upon being called a lady when she knows she isn't. Examples: 'Entrance for ladies.' 'Ladies and gent's cafe.' Ladies permitted to smoke.' 'Gents here, ladies other side.'"

"Do you speak for her?"

"No. Her face does that, and her repentant bearing is her defense."

"To my breast, sweet love, and only one."

"Am I really your only one?"

"No, but that's the obvious declaration in a moment of passion."

This is the song to which the ewe listened restively while the Lamb was searching for the keyhole of their flat. Like the rest, it is a Clay Greenism.

There's a love that is big and wild and mad
As the rush of a torrent stream;
There's a love that's so frail that it's ever sad,
For it knows but to hope and dream.

There's a love that is fair as the flush of youth,
That can die when a new one comes;
But there's never been yet one we cannot forget
Like the kind between good old chums.

(REFRAIN.)

You may talk of the love for society queens,
Or the love of poor swains for their gals;
But there's no love so strong, boys,
That lives half so long, boys,
As the love between good old pals.

You may know of the love that's a part of life,
Yet dies of a breath of doubt.
You have heard of the passion that's born of strife,
Yet the first other strife blots it out.
You have wished a love that's alive to-day,
And to-morrow is cold and dumb;
But how oft have you known when that love has flown,
What you bear for a good old chum?

E. Y. Backus at Oak Nest, his home at North Haven near Sag Harbor, brews such punch as sends his visitors away dreaming of Valhalla and other fabled places, some of which should not be mentioned. Crude vulgarians have described cheese that could walk and butter sturdy enough to navigate the main. That punch which is known from Easthampton to Montauk Point as "Backuses best," can leap a seven foot hurdle or climb Pike's Peak. It set a woman who never smiled laughing at a continuous performance for three hours, and made a prunes and prisms spinster tell six of Jack Mason's stories in swift succession.

W. T. Price, author of "The Technique of the Drama," and editor of the novelty in magazines, *The Playwright*, is a picturesque figure at the first and second nights of New York plays. The mantle of Southern courtliness hangs from his shoulders. He has the air, despite a prodigious amount of

MARGARET ILLINGTON

Who is to Have Her Own Theatre in the Autumn, Under John Cort's Management.

work, of never being in a hurry. He possesses a stimulating optimism.

In the lobby of one of the playhouses he encountered a pessimist of the pen who sighed at the outlook of the new season.

"Such a waste," mourned the pessimist. "The usual New York waste of talent in creating and criticising trivial things."

"But think of the enormous cleverness represented in the aggregate," returned Mr. Price. "The air of New York is dynamic with mental energy and even the frivolity of which you complain has its uses. You must admit that it's clever triviality."

J. E. Dodson, who was missing from the boards last season, restlessly watches the Rialto overflow its banks of activity this season.

"And the doctors say I can't go back to work until January first," bewailed the accomplished Englishman, flinging an American expletive against doctors into the ambient air.

The talk of the ingratitude of actors continues, although Margaret Illington, believing that the nineteen writers who formed the "Kindling Association" with the conscientious determination to contribute their mite or might to forwarding a strong play and advancing a stronger player, had succeeded in their undertaking, has sent to its nineteen men Tuxedo chains, and to the four women silver pin boxes inscribed "To the Boosters of Kindling, with my grateful affection."

And what actor is not grateful to the play that made his fortune? Maclyn Arbuckle has named his country home at Waddington-on-the St. Lawrence, "Round Up Ranch." Charles Klein, former actor, "The Lion and the Mouse" being a somewhat terrifying, certainly not a reassuring, title for a country home, named his handsome place at Rowayton, in honor of the play's heroine, "Shirley Manor."

Going, going, gone, Eddie Foy and Over the River to Werba and Luescher for $25,000. If the unctuous comedian had thrown the seven little Foys who have recently been appearing with him into the "River," the price would doubtless have been swelled.

We were talking of David Warfield's ambition. To play Shylock, to do the classic, to own his own theatre, to retire from the stage and stage-manage a company of brokers? None of these. "I want not to die a poor actor," was his summary of his ambitions. W. J. Ferguson, looking marvelously young for a man who was in the Ford Theatre company the night of Lincoln's assassination, listened with one of those sagacious nods and that sophisticated roll of the eyes, that sets his audiences chuckling.

"Right," said the man who is known as one of the wealthiest actors. "And not to become a stage doorkeeper!"

"Is that where some actors go?" I inquired.

"Yes, indeed. Many have I heard begin stories with 'Sixty years ago when I was playing with So and So.'"

"Perhaps it's their vicissitudes that make them so cross."

The Ferguson nod gave assent.

"How prevent dying a poor actor?" I inquired.

"Make safe investments," he returned. "Not lots in outlying districts, but houses in a city that is growing, old houses that you can remodel cheaply and rent for stores and cheap offices."

There we had a hint of the autobiography Mr. Ferguson, of Brooklyn, could write.

Errol Dunbar's fears that his son, Errol, Jr., may become a nature fakir have been deepened while his five year old heir has been paying his first visit to Bala Farms in Pennsylvania.

The mistress of the farm permitting him to search the strange recesses of the barn for eggs, met the young man hastily returning with a new born kitten in his hands.

"See," he said, "what the hen laid."

THE MATINEE GIRL.

GOSSIP.

Business has been good enough for the May Robson company in Boston to warrant a lengthening of its stay from two weeks to six.

For the first time in the history of the firm, the Shuberts have given entire control of the artistic part of a production to a woman. Florence Reed has been honored in this manner because of her work in The Master of the House.

Now that Ready Money is established at the Maxine Elliott Theatre, it is probable that H. H. Frazee will select Fine Feathers as the opening attraction for his Longacre Theatre in October.

Charles Cherry arrived from London recently, after having spent a large part of the Summer rehearsing the part of Peter Waverton in Passers-By with the author, Haddon Chambers, at the latter's home.

By arrangement with Martin Beck, Joseph Hart will make the initial American production of Leo Fall's operetta, The Eternal Waltz, in which Vinie Daly is to appear.

William Collier is to appear this season in Never Say Die, a new comedy, by himself and William Post, under direction of Lew Fields.

English admirers are arranging to present a congratulatory address to Sarah Bernhardt on her sixty-eighth birthday, Oct. 23, when she will be in London.

PERSONAL

INGRAM.—Beatrice Ingram, after years of success as a vaudeville headliner, has returned to the legitimate stage in Whom Does Helen Belong To?

SHAW.—George Bernard Shaw, it was rumored last week, might come to see the New York production of his latest success, Fanny's First Play. But the report was unverified and the local newspapers may not enjoy such a chance for "copy."

BERTILLI.—A daughter was born to Mr. and Mrs. Riccardo Bertilli (Ida Conquest) at their Summer home, Casetta Rosa, Elmsford, N. Y., on Sept. 1.

MOROSCO.—Mr. and Mrs. Oliver Morosco and their son are motoring to New York from the Pacific coast, pausing to see the Chicago production of The Bird of Paradise.

SCHUMANN-HEINK. — Madame Schumann-Heink, after a Summer season in Beyreuth and Munich, reached New York last week to begin a concert tour at Calgary, Alta., on Sept. 18. She will be heard with the Boston and Chicago opera companies during the Winter.

CHEATHAM.—Kitty Cheatham arrived in New York on Sept. 1 after four months abroad, having entertained European royalty. She will appear in Chicago next month and later in this city.

TAYLOR.—Glowing accounts of Laurette Taylor's repeated successes in the California cities continue to reach New York. Her personal triumph appears to have been greatest in Los Angeles, from which city she came to the metropolis last season to play in The Bird of Paradise. She is coming back this season in Peg o' My Heart, by J. Hartley Manners, which broke all records for stock productions in Los Angeles this summer. The photograph from which the cover of this week's MIRROR was made, was made by Matzene.

MURPHY.—When George C. Tyler made up his mind to star Tim Murphy this season, he cast about for a suitable play. He found it at last in a pile of manuscripts from unknown authors, and preparations were begun at once for a production of Honest Jim Blunt by William Boden, with Mr. Murphy in the title role. The New York premiere will be at the Hudson Theatre, Sept. 14.

BATES.—Blanche Bates announced last week her betrothal to George Creel of the *Rocky Mountain News*, Denver, Colo., who is also police commissioner of that city. They will build a bungalow in the foothills of the big mountains and make it their permanent residence.

DEAN.—Julia Dean while in Los Angeles with Bought and Paid For granted an interview to a San Francisco newspaper, the whole thing being accomplished by means of phonographs and megaphones. The questions were received in records, Miss Dean answered into a phonograph and the "canned" interview was forwarded by express.

MANTELL.—A son was born to Mr. and Mrs. Robert B. Mantell (Genevieve Hamper) at Loch Arbour, the Summer home of Mr. and Mrs. William A. Brady (Grace George), Asbury Park, N. J., on Sept. 2. He is Robert Bruce Mantell, Jr.

EANETT.—Harry Eanett, late of Gay Musician company, is very ill at Providence Hospital, Washington, D. C. Would like to hear from friends.

WENGER.—Mr. J. Wenger, who has painted some highly attractive pictures on theatrical subjects, getting his inspirations from behind the footlights, is preparing for another exhibition of his works.

THEATRE SOCIETY WANTS MARLOWE PLAYERS.

The Chicago Theatre Society, after losing $60,000 last season on the Drama Players, has concluded not to send out the organization this year. Instead the same strong financial backing will be devoted to the new Fine Arts Theatre, which will be opened in October. This is a building of the "intimate" type, seating about 500. The secretary of the Society has already asked the Marlowe Players, headed by Louise Randolph, to appear at the new house, an unusual endorsement for this company. It will probably move down to the Fine Arts Theatre for two weeks in February, for a brief interruption of an all season engagement at the Marlowe Theatre. The Marlowe Players will give one matinee each month of the notable plays they are to present. The Irish Players, the Ben Greet Players, and other organizations will also appear at the Fine Arts Theatre during the season, and the management of the playhouse will book plays that attract them.

"THE ROSE MAID" MOVING OUT.

The closing performance of The Rose Maid in New York will be given on Sept. 21. The New York company will go directly to Providence, R. I., and then begin a tour of the principal Eastern cities, including Washington, Pittsburg, and Buffalo on its way to Chicago, where it will open at the Colonial Theatre for a run. Officers of U. S. S. *North Dakota* were entertained at a performance in the Globe Theatre on Friday evening.

TIM MURPHY

The Liebler Company Will Star Mr. Murphy in "Honest Jim Blunt"

TWO LONDON OPENINGS.

Marie Tempest produced a new comedy, Art and Opportunity, by Harold Chapin, at the Prince of Wales Theatre, London, on Sept. 5, the cables reporting a brilliant success. The play concerns a bewildering French widow who jilts an earl's son to wed the father whom she promptly jilts also. Then she alarms the earl's uncle, a serene duke, by making him believe that she is after him. Finally she marries the duke's secretary, who first exposed her and then fell in love with her. The Girl in the Taxi was put on at the London Lyric on the same date, with Yvonne Arnaud in the title role and is also reported to have scored a decided hit.

LILLIAN NORDICA RETURNS.

Lillian Nordica arrived in this city on Sept. 5 after a long vacation and a few concert appearances in Europe, to begin a long season of opera and concert engagements in this country, opening at Halifax, N. S., on Sept. 27 until which time she will rest at her country place, Farmington, Me. Madame Nordica contradicted the rumor that Jean de Reszke intends to return to America this season. The popular singer was pardonably proud of discovering a system whereby she has reduced her weight by at least twenty pounds.

FULLER MELLISH IN RESERVE.

Friends of Fuller Mellish who heard that he was in Chicago last week were unable to learn the reason. It was supposed that he might be going back in Oliver Twist until William Faversham's revival of Julius Caesar was ready. Mr. Mellish has now returned to New York and dissolved the mystery. It appears that George C. Tyler sent him to Chicago in reserve to play Fagin if Wilton Lackaye were not released from the injunction granted to H. H. Frazee, which would prevent Mr. Lackaye from leaving Fine Feathers. The injunction was not dissolved until late Saturday evening. Arthur Byron then went into Fine Feathers and Mr. Mellish left for New York.

GOSSIP OF THE STAGE.

Walter Pennington has been signed for William Faversham's revival of Julius Caesar.

Roy Atwell's comedy, The Frame-Up, is scheduled for early New York production.

Margaret Richey will sing the role of Youth with the Majestic Grand Opera Company in Elijah.

The English company to present The New Sin has arrived in Montreal. Chicago will see it first in this country on Sept. 16; later New York will have a view.

Owen Wister, now at his Wyoming ranch, has been asked to run for Congress on the Roosevelt ticket in Pennsylvania.

Graham Moffat's new play, A Scrape o' the Pen, was first shown at the Comedy Theatre, London, on Sept. 4, a favorable reception being reported.

George Relph has been engaged for the leading role in The Yellow Jacket.

Arturo Toscanini has left Argentina for Italy where he will rest until coming to New York for the opera season.

Albert Mildenberg advertised last week offering a reward for information concerning the score of his opera, Raffaelo, which was entered for the Metropolitan Opera House prize competition in 1910 and was stolen from an express wagon. Part of the score was recovered at the time, but about a thousand pages are said to be missing. Mr. Mildenberg purposes to sue Walter Damrosch for $100,000 damages, alleging negligence.

John Westley has signed for the National Federation of Theatre Clubs' production of The Higher Court on Oct. 6.

All For the Ladies has been selected as the title for the new Lehar opera to be presented this season by Sam Bernard.

The betrothal of John F. Butler, manager of Shanley's restaurant at Broadway and Forty-third street, and Ethel Gertrude Merritt, a cabaret singer in that establishment, was announced last week.

Tita Ruffo has been engaged by Andreas Dippel for the Chicago Opera company..

A second attempt to hold the Lambs' annual "wash" at Bayshore, N. Y., was frustrated by rain on Sept. 1 and the affair has been declared off until another year.

William Seymour has contributed a letter to the New York *Times* giving an interesting letter quoting an article in the New York *Mirror* of Feb. 2, 1828, which remarked: "We believe it is now pretty generally conceded that New York cannot adequately support four theatres."

Little Miss Llewellyn, a new comedy based upon the French, was successfully produced at the Vaudeville Theatre, London, on Aug. 31.

Rae Curry has been engaged for the leading role in Bought and Paid For.

Mlle. Dazie, dancing in The Merry Countess at the Casino, will make her bow as an actress in The Master of the House at the Thirty-ninth Street Theatre next Wednesday afternoon, playing a part in the last act of the latter production after dancing in the former just across the way.

Wallace Irwin has arrived in town to assist in rehearsing The Dove of Peace, for which he wrote the libretto.

Charles Hibbard, of George Evans' Minstrels, and Fay Tincher, of The Dance Dream, have announced their engagement to marry.

Last week's ships brought from England Rowland Buckstone, Nye Chart, Alice Lloyd, Lionel Walsh and May Garstang.

Portia, Rosalind, Viola, Orlando, Florizel, Ivanhoe and Rob Roy are among the names selected for new British torpedoboat destroyers.

Richard Strauss's new opera, Schauspielmusic (Music for a Play) is based on Moliere's Le Bourgeois Gentilhomme.

Leila McIntyre has organized a "congeniality club" among the girls of her company in The Girl of My Dreams.

Louis Kelso has been engaged for A Modern Eve on tour.

Emma Trentini sailed from England on Aug. 31 to appear here in Rudolf Friml's new opera, The Firefly.

Programmes will soon be sold in all of the Shubert theatres in New York city. The privilege has been sold to Comstock and Gest, and as fast as the leases to the Strauss Company run out programmes are to be dispensed according to the new system at 10 cents a copy. The Strauss lease expired at the Winter Garden Aug. 31.

Richard Carle is now interpolating songs of his own in The Girl from Montmartre.

Trixie Friganza will remain at the Winter Garden until Spring.

Cecil Ryan, the Australian baritone, engaged for the leading role in the New Victor Herbert opera, will sing a preliminary season in The Enchantress, which opened this week.

Gertrude Hoffmann is rehearsing at the Manhattan Opera House a spectacular musical play, From Broadway to Paris, which she will produce soon in Philadelphia under direction of Comstock and Gest.

Mr. and Mrs. A. Hylton Allen (Renee Kelly) arrived from England on Sept. 5.

A series of euchre parties at the Hotel Astor will be begun next month in aid of the stage children's vacation fund.

Ernest C. Warde has signed as stage manager for The Million.

Geraldine Farrar, who was said to be seriously ill in Europe, has denied this story, adding that she will sail on Oct. 30 to fulfill her opera engagements in this country.

Felice Lyne is returning to visit relatives in Kansas City. Next month she will re-appear in opera in London.

The George M. Cohan Theatre will reopen on September 23 with Mr. Cohan, his father and mother and company in Broadway Jones.

Lula Bishop is playing a principal part in The Girl in the Taxi (Eastern).

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DRAMATIC MIRROR

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

THE EDITOR'S LETTER-BOX

WE STAND CORRECTED.

Editor DRAMATIC MIRROR:

Sir.—In the issue to-day of your valuable theatrical paper in the columns of "Personal" I notice the following:

"William H. Crane is returning from Germany to begin his fiftieth year on the stage. His debut was made at Utica, N. Y., July 13, 1863, in The Daughter of the Regiment. It is proposed to have a jubilee dinner for the veteran comedian at the close of the coming season."

This statement is not quite correct. Mr. Crane spoke his first lines on the stage in Sonambula, Bellini's opera, as the Notary. I was a boy of eight years old and sang the tenor role of Elvino. It was with the Holman Juvenile Opera company. I think later Mr. Crane did do the role of Pumpernickle, the comedy part in The Daughter of the Regiment, opera by Donizetti, in which I again sang the tenor role of Tonio.

By a curious coincidence, I, too, shall reappear this season in a prominent role in the new Chinese play, The Yellow Jacket, shortly to be produced. It will be my fiftieth year on the stage, as well as Mr. Crane's. By way of history, these items may be of use to you.

Sincerely,
G. PERUGINI.

NEW YORK, Sept. 4, 1912.

♣

Seven Anxious Girls. — Address William Fox, Academy of Music, New York city.

♣

A. Viarda.—Address Albert Goldie, 324 West 145th Street, New York city.

♣

Alma Caswell, Laurens, Iowa.—Address Redpath Lyceum Bureau, 27 West Forty-second Street, New York city. They have branches all over the country.

♣

Brooklyn Reader.—The Empire Stock company at Pittsfield, Mass., is not permanent but indefinite. Phyllis Gilmore is playing leads.

♣

R. G. Craerin.—THE MIRROR issue of the last week of May contains the record of plays appearing in New York.

♣

H. C., New York.—See answer above to A. Viarda.

♣

J. D.—Your inquiry has us all guessing.

♣

Mrs. Harry E. Blood, Easton, Cal.—Address Charlotte Walker as per route in THE MIRROR, or Klaw and Erlanger, New Amsterdam Theatre, New York, for the address of Ethel Clifton.

♣

Mrs. George H. Lancey, Dubois, Pa.—Address Editor of *Variety*, Times Square, New York city.

♣

J. Richard Reggles, Jr., Washington, D. C.—American Play Company, 1451 Broadway; Mrs. H. C. DeMille, 145 West Forty-fifth Street; Samuel French, 28 West Thirty-eighth Street; Darcy and Wolford, 1402 Broadway; Alice Kauser, 1402 Broadway; Selwyn and Company, 1451 Broadway.

♣

Charles D. Phillips.—Gertrude Bryan, who sang the title-role of Little Boy Blue, won rapid recognition by the force of her native ability and her winning personality. Although Miss Bryan's career on the stage has been a short one, she comes of good theatrical stock. She is the daughter of the well-known vaudeville actor, Frank Bryan, who won fame through his sketch, The Military Man, and Nellie Forrester, who for years was a favorite light opera prima donna, and who appeared in the Gilbert and Sullivan operas. She is a convent graduate and has been on the stage but two years, her first experience being in a minor role in The Wife Tamers, and subsequently was an understudy in The Merry Widow. When Mr. Savage was looking for a suitable impersonator of Little Boy Blue, he was attracted to Miss Bryan by the hit she made in the role of The Merry Widow, and gave her this part to originate on this side.

♣

Dorothy H. Jessup, Terre Haute, Ind.—Leading man St. James Theatre, Boston.

♣

MIRROR Reader, Lakewood, O.—May Buckley's real name is Marie Uhl. She is an American actress who made her first appearance on the stage as a child in San Francisco. She was in companies with Barrett and Booth and was a member of the Alcazar Stock company of San Francisco. In 1897 she made her first appearance on the London stage. At different times she has supported John Drew, Annie Russell, James O'Neill, Wright Lorimer, Willie Collier, and Walker Whiteside. She was married to Wilmot H. Garlick June 16, 1899. After securing a divorce she was married to Charles Walter Sabine Martin, June 27, 1908. She was divorced from him in 1910.

♣

John Haden.—Howard and Howard appeared at the Winter Garden in The Whirl of Society, which closed June 29, 1912, and they are appearing at the Winter Garden now with The Passing Show of 1912, which opened on July 22.

♣

A HEARTY APPROVAL.

Editor DRAMATIC MIRROR:

SIR.—The article in this week's MIRROR on the voice by Arthur Stringer deserves profound thanks from all interested in the theatre; such articles will make THE MIRROR an integral part of the theatre's development. It is one of the most luminous and eloquent I have read on this timely subject. It is generally conceded the stage can be and *is* the greatest educator of modern times—think, then, the responsibility that rests with the actor, what vistas of power it opens up to him! But we need stirring up, and articles like Mr. Stringer's are a boon indeed!

In a time when manners and good speech are no longer fashionable, when home training is slightest, it rests with the stage to hold the mirror up to what is pure and good in speech and what is eloquent and becoming in deportment.

Faithfully,
ARTHUR ROW,
ACTORS' SOCIETY, NEW YORK, Sept. 5, 1912.

RECORD OF DEATHS.

JAMES B. MULLEN, writer of many popular songs, died in Bellevue Hospital, this city, on Aug. 31, blood poisoning having resulted from an ulcerated tooth. He was thirty-eight years of age, and is survived by a widow. Pat Casey took charge of the funeral arrangements, interment being made in Calvary Cemetery. Mr. Mullen wrote himself, or, in collaboration with Vincent Bryan, about a hundred successful songs, among which those perhaps best remembered are "Eva," "Pretty Little Dinah Jones," "The Man Behind," "That's How I Love You, Mame," "Down Where the Wursburger Flows," "I'd Love to Love a Girl Like You," "Tickle Me," "Violette," "It Was the Dutch," "Paddy's Day," "Pepita Maguire," "What Do You Think of That?" and "Come Along, Little Girl, Come Along."

MRS. L. B. O'BRIEN, mother of Edward Poland, died in Kansas City, Mo., on Sept. 3, aged eighty-two years. Mr. Poland buried his father on July 5, 1911; his favorite brother last May, and on Sept. 7 laid his mother beside them in Calvary Cemetery, Dayton, O.

MRS. M. E. BARRY, mother of Kathleen Barry, died at her home, Detroit, Mich., on Aug. 24.

HARRY ROGERS died on Aug. 28 of neuritis at his home, Norwalk, O., after an illness of sixteen weeks. He was fifty-seven years of age, and had been identified on the stage since childhood. Best known for his impersonation of Ingomar, he had been associated with Rowland and Clifford, John A. Hemmelein, and Lincoln J. Carter, and his last engagement being with Harry D. Marks's Majestic Stock company, which toured Canada last season. The remains were interred in Woodlawn Cemetery, Norwalk. A widow and a daughter survive.

ROBERT PEARSON KNAUFF, brother of Jack Norworth, was drowned in Lake Sunapee, N. H., on Aug. 27, aged twenty-three years.

CHARLES WHITE, manager of the Empress Theatre, St. Paul, Minn., since last April, died at his home in that city on Sept. 4, of tuberculosis. His wife, Cordia White, whose last engagement was with the Majestic Motion Picture Company, Philadelphia, was with him at the time of his death. Mr. White was an indefatigable worker and attended to his managerial duties on the morning of the day he died. He came to St. Paul from Chicago, where he had charge of a Sullivan and Considine house, and prior to that had spent fifteen years as press agent for Ringling Brothers.

ROSTER OF ABORN COMPANIES.

Milton and Sargent Aborn, managing directors, issue this list of their players:

Aborn English Grand Opera company (Atlantic).—Jane Abercrombie, Ivy Scott, Leonid Samoloff, Eugene Battain, Jane Herbert, Zoe Fulton, Morton Adkins, Louis Kreidler, George Shields, William Schuster, Philip Fein, Anna Hull, Arthur Green, Carlo Nicosia, Emanuel Camoin, Karl Schroeder; Edward M. Simmonds, manager; R. H. Dewey and William Hexter, advance agents.

Aborn English Grand Opera company (Pacific).—Alda Hemmi, Dianetta Alvina, Elaine De Sellem, Marie Louise Biggers, Henri Barron, Wallace Pyke, Louis D'Angelo, Arthur Deane, Francis J. Tyler, Bernard Cantor, Helen Campbell, Arturo Papalario, Charles H. Jones; Roland G. Pray, manager; Richard Richards and Robert Saul, advance agents.

The Bohemian Girl (Atlantic).—Helena Morrill, Henry Taylor, Wilmot C. Goodwin, Nella Brown, Detmar H. Poppen, Stephen Stotts, George Lyding, James J. Donnelly, C. W. Phillips; Samuel Cunningham, manager; John E. Coutts and Dave Solomon, advance agents.

The Bohemian Girl (Pacific).—Blanche Morrison, Roy Pilcher, James Stevens, Claudia Albright, Joseph Florian, Clifton Webb, Joseph Nichol, Ralph Nicholls, Walter Halbach; H. B. Emery, manager; William Love and Lew Owen, advance agents.

The Aborn Opera Comique company in The Chimes of Normandy.—Vinie Daly, William Wolff, Carrick Major, Carl Hadyn, William H. White, and Johnstone Flynn.

CURRENT AMUSEMENTS.

Week ending Sept. 14.

ACADEMY OF MUSIC—The Girl from Brighton—2d week—14 to 22 times.
ALHAMBRA—Vaudeville.
BROADWAY—Hanky-Panky—6th week—42 to 50 times.
BRONX—Vaudeville.
CASINO—The Merry Countess—4th week—24 to 31 times.
COLONIAL—Vaudeville.
COLUMBIA—Gay Masqueraders.
COMEDY—Bunty Pulls the Strings—49th week—433 to 443 times.
CRITERION—Richard Carle and Hattie Williams in The Girl from Montmartre—6th week—36 to 43 times.
DALY'S—Discovering America—1st week—2 to 9 times.
ELTINGE—Commencing Sept. 11—Within the Law.
EMPIRE—John Drew in The Perplexed Husband—2d week—8 to 14 times.
FORTY-EIGHTH STREET—Little Miss Brown—3d week—14 to 22 times.
GAIETY—Officer 666—187 times, plus 34 to 41 times.
GLOBE—The Rose Maid—21st week—164 to 171 times.
GRAND OPERA HOUSE—Louis Mann in Elevating a Husband—123 times, plus 8 times.
HARLEM OPERA HOUSE—Stock co. in The Virginian—12 times.
HARRIS—The Model—2d week—10 to 17 times.
HIPPODROME—Under Many Flags—2d week—14 to 25 times.
HUDSON—Commencing Sept. 14—Tim Murphy in Honest Jim Blunt.
HURTIG AND SEAMON'S—Mollie Williams.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Robin Hood—64 times, plus 5th week—33 to 41 times.
LYCEUM—Billie Burke in The Mind-the-Paint Girl—1st week—1 to 8 times.
LYRIC—The Ne'er Do Well—2d week—9 to 16 times.
MANHATTAN OPERA HOUSE—Stock co. in St. Elmo—58 times, plus 10 times.
MAXINE ELLIOTT—Ready Money—4th week—26 to 33 times.
METROPOLIS—Cecil Spooner Stock in The Dancer and the King—55 times, plus 10 times.
MINER'S BOWERY—Lady Buccaneers.
MINER'S BRONX—Moulin Rouge Burlesquers.
MINER'S EIGHTH AVENUE—Auto Girls.
MURRAY HILL—Dazzlers Burlesquers.
NEW AMSTERDAM—The Pink Lady—316 times, plus 18 to 25 times.
OLYMPIC—Social Maids Burlesquers.
PARK—Commencing Sept. 12—Clifton Crawford in My Best Girl.
PLAYHOUSE—Bought and Paid For—51st week—431 to 438 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The Gamblers—222 times plus 10 times.
REPUBLIC—Commencing Sept. 10—The Governor's Lady—7 times.
THIRTY-NINTH ST.—The Master of the House—4th week—22 to 29 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—287 times, plus 11 to 18 times.
WEST END—Corse Payton Stock co. in The Right of Way—42 times, plus 12 times.
WINTER GARDEN—The Passing Show of 1912—8th week.
ZIEGFELD MOULIN ROUGE—Closed Sept. 7.

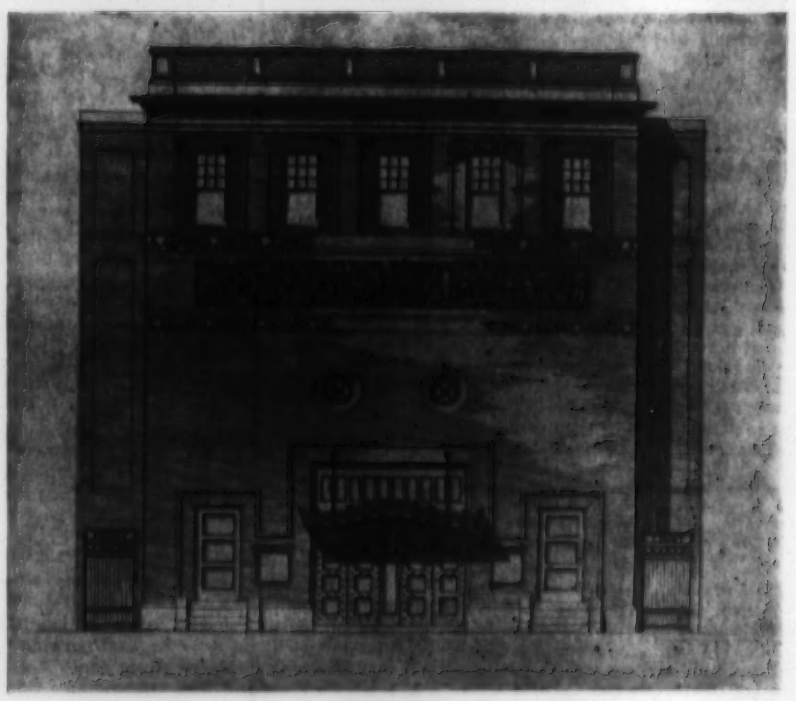
GOSSIP.

Pearl Matthews and James Davis have been rewarded for the sensation their Texas Tommy dance caused in a New York cabaret cafe by a contract from Werba and Luescher to appear in Over the River.

Rehearsals of The Wedding Journey, the first production which H. H. Frazee will make for Arnold Daly, have been begun under Mr. Daly's direction. The leading female part will be played by Josephine Victor.

Francis Neilson, M. P., part author of A Butterfly on the Wheel, arrived in New York recently, unheralded by the Shubert press department. Subsequently they found it out and issued an announcement that he was stopping at the Savoy.

W. A. Brady is reported to be negotiating for another theatre near Times Square.



PHILADELPHIA'S (NEW) LITTLE THEATRE

(Copyright The Dramatic Mirror Co., 1912.)

THE THEATRE ZONE OF NEW YORK.

Could you direct the way to every one of the fifty theatres between Thirtieth and Fiftieth Streets? It would not be surprising if you couldn't, for, with the maze of theatres in this district shown in the accompanying diagram, even theatrical managers and dramatic editors sometimes hesitate over the location of the newer ones or those that have been renamed. A careful examination of the diagram will help to fix the locations in one's mind, or the diagram may be of value to you later on if the memory on the subject is bad.

It will be noted that with the many new structures the theatrical center has moved upward in turn from Thirtieth and Fortieth, and is now well up towards Forty-sixth Street. As there are more than fifty places of amusement within this area, it may be considered the amusement center of the world, with a capacity of seating between fifty-five and sixty thousand theatregoers at one time. Then there are more than twenty-five other large theatres in the city and, of course, theatrical centers across the river.

The question has been asked if the recent growth of houses corresponds with the increase in New York's population; whether the moving picture houses have trained a new theatre-loving public, or if a builder can always succeed in finding managers ready to take a lease. The point shown, however, is that it will soon be necessary for the theatregoer to have a chart to direct the way in this labyrinth of theatres.

A. B. LYON.

GEORGE PYPER CONDUCTS HOUSE.

SALT LAKE CITY (*Special*).—At the Salt Lake Theatre the opening of the season and the beginning of a new régime occurred Aug. 30, 31, at which time John Cort and George D. Pyper took over the house, operating under the name of Cort and Pyper. Mr. Pyper has been for more than a decade employed by the owners of the house to conduct its affairs. Pomander Walk was the opening bill, the houses being only fair, but highly pleased. In the cast were T. Gideon Warren, Reginald Dance, Marie Burke, Stella De Marny, Jane Barrett, Eva Viola Finney, Mrs. George Barnum, Winifred Fraser, Marian French, and Letitia Sanford. Shepherd-Jefferson Concert company Sept. 6. Officer 666 Sept. 12 to 14.

"DRAKE" A LONDON TRIUMPH.

According to reports from London, Drake, a three-act play by Louis N. Parker, has created a sensation in the English capital. Cable dispatches bring praise of the play, the acting and the production, but they tell most of all about the significance of the war-scare theme. Sir Herbert Tree, the producer, took advantage of the scenes of wild enthusiasm to make a speech, in which he said he was glad not only for the success of the play, but for the patriotic fervor it had aroused. A dispatch to the New York *Sun* says that Lloyd George, who was in the audience, grinned cynically at the references to England's duty on the sea.

Drake is said to be more of a historical pageant than a play, but still more than a mere spectacle. The current follows the career of Sir Francis Drake, with scenes wandering from England to Panama and back. Lyn Harding as Drake and Phyllis Neilson-Terry as Queen Elizabeth were given remarkable notices.

"THE WHIP" ARRIVES.

The complete scenic production of Arthur Collins's melodrama, The Whip, from Drury Lane, London, has arrived in New York, said to be the biggest single shipment of stage equipment in history. The lot required the entire freight deck capacity of two liners, the transportation charges for the ocean voyage exceeded $7,500; five customs house examiners worked more than a week to check up the manifest; one hundred and sixteen forty-foot loads of scenery were sent to three storehouses, in addition to heavier stuff piled up at the Manhattan Opera House; and the customs bond guaranteeing the export of the equipment was fixed at $100,000. No attempt will be made to give The Whip a tour. It will open in New York for a run.

HARRY CLAY BLANEY FOR AUSTRALIA.

Harry Clay Blaney, the well-known actor playwright-producer is about to invade the antipodes with a number of successful melodramas. Mr. and Mrs Blaney (Kitty Wolfe), accompanied by a few well known actors, will leave for Australia about Nov. 15. Mr. Blaney will make his headquarters in Sydney, N. S. W., and recruit the actors for his plays from the native talent reserving the leads for the American players who go with him. He will present among other plays, Across the Pacific, The Child of the Regiment, The King of the Opium Ring and The Curse of Drink.

Regarding his proposed tour Mr. Blaney said:

"I have had in mind a trip to Australia for some time and am convinced that a great deal of money can be made there with the right sort of attractions. I intend to take about sixty plays in all. The articles in THE MIRROR about theatrical conditions in Australia have been most interesting to me. The length of our tour will depend upon the cordiality of our reception."

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REMIT U. S. STAMPS, OR POSTAL NOTE

MORE ARRIVALS FROM EUROPE.

Mr. and Mrs. E. H. Sothern (Julia Marlowe) arrived from Europe on Friday to open at Allentown, Pa., next month, and then come into the Manhattan Opera House for an indefinite stay in New York. They reiterated their announced determination to retire permanently from the stage in 1914. Kitty Gordon arrived by the same steamer to open in The Enchantress at Buffalo, N. Y., on Sept. 23. Another passenger was Emma Trentini, who will be seen in The Firefly at Syracuse, N. Y., Oct. 14. Madame Gerard Theirs came also and declared that she had discovered a tenor equal to Caruso among the ship's pantrymen. She will pay his expenses while he studies in Paris for opera.

NEW YORK THEATRES.

CRITERION Broadway and 44th Street. Evgs. 8:15. Sat. Mat. 2:15
CHARLES FROHMAN . . . Manager
Charles Frohman Presents
RICHARD CARLE AND 70 FUN-MAKERS
HATTIE WILLIAMS AND BEAUTY CHORUS
In the FARCE with MUSIC, **The Girl From Montmartre**

GAIETY B'way, 46th St. Eves. 8:30. Matinees Wed. & Sat at 2:30. 'Phone 210 Bryant.
THE BIG LAUGH IS BACK
Officer 666 Flies the Pennant of Success
By AUGUSTIN MacHUGH.
Shatters Gloom | Scatters Fun
With George Nash and Douglas Fairbanks

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props. Eves. 8:10. Matinees Wed. & Sat. 2:10.
The de Koven Opera Co.
(Daniel V. Arthur, Manager)
presents
THE NATION'S LIGHT OPERA
ROBIN HOOD
MUSIC BY REGINALD DE KOVEN
BOOK BY HARRY B. SMITH
STAGED BY DANIEL V. ARTHUR

REPUBLIC THEATRE, W. 42d St. Evenings at 8:15. Matinees, Wednesday and Saturday, 2:15
DAVID BELASCO, Sole Manager
William Elliott and David Belasco present
THE **GOVERNOR'S LADY**
A play in Three Acts and an Epilogue in "Childs," by ALICE BRADLEY.
Special Belasco Cast, including
Emmet Corrigan, Emma Dunn, Robert McWade, Jr., Gladys Hanson, Milton Sills, Teresa Maxwell Conover, 20 others.

NEW AMSTERDAM
THEATRE, W. 42d St. "The House Beautiful."
KLAW & ERLANGER . . . . . Managers
Mats. Wed. & Sat. Wed. Mats. Best Seats $1.50.
LAST WEEK
KLAW & ERLANGER'S INTERNATIONAL MUSICAL COMEDY SENSATION,
The Pink Lady
Book and Lyrics by C. M. S. McLELLAN. Music by IVAN CARYLL.
Sept. 16—THE COUNT OF LUXEMBOURG

HARRIS THEATRE, 42d St., W. of B'way. Evgs. at 8:15. Mats. Thursday & Saturday, 2:15.
HENRY B. HARRIS, MANAGER
CHARLES FROHMAN Presents
Augustus Thomas's New Comedy
The Model
With a cast including: Wm. Courtleigh, John Findlay, Frederick Perry, George Clarke, Joseph Tuohy, Ffolliott Paget, Alice Gale, Gail Kane.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinee, Saturday, 2:15.
CHARLES FROHMAN Presents
John Drew
in Alfred Sutro's New Comedy
The Perplexed Husband

LYCEUM 45th Street, near B'dway. Evenings at 8:15. Mats., Thur. and Sat. at 2:15.
DANIEL FROHMAN, Manager
Charles Frohman presents
MISS **BILLIE BURKE**
In ARTHUR PINERO'S 4-Act Comedy,
The **Mind-the-Paint Girl**

WILLIAM A. BRADY'S **PLAYHOUSE** 45th St., E. of B'way
Tel. 2628 Bryant. Evenings, 8:10 sharp
Matinees, Wednesday and Saturday, 2:10
BOUGHT AND PAID FOR
Direction William A. Brady, Ltd.

WALLACK'S Broadway and 30th St. Evenings at 8:20. Matinees, Wednesday (Pop.) & Saturday, 2:20.
GEORGE **ARLISS**
(The Liebler Co., Managers)
In Louis N. Parker's Play,
DISRAELI

HIPPODROME
6th Avenue, 43d and 44th Streets.
Daily Matinees at 2. Best Seats, $1. Evgs., 8.
Entirely New Spectacles
Under Many Flags

AMONG THE PUBLICITY MEN

W. H. Fullwood is handling the publicity for The Greyhound in Boston.

A. A. Duchemin, for several seasons with Robert B. Mantell and Henry B. Harris attractions, has been engaged as business-manager of A. G. Delamater's Eastern company in Freckles.

Theodore the Great ought to be included in this column, according to the opinion of Edwin Wallace Dunn. Before anything more is said, it must be admitted that there is not room here for the doings of Theodore. Now to come back to Mr. Dunn, he was so well treated in Syracuse on a recent visit that the Syracuse *Herald* gave him an interview. In the very first paragraph it was said that Mr. Dunn had charge of all publicity for Cohan and Harris attractions, and then the opinions of the gentleman on various subjects of importance were set forth. He admitted that he found time to read about Roosevelt, whom he classed as the King of Publicity Men, and that he thought it would be a good season for Cohan and Harris. In another column appeared a favorable review of The Polish Wedding, which was received with enthusiasm at its premiere. Now E. W. Dunn thinks that Walter Plummer, city editor of the Syracuse *Herald*, is a "regular fellow."

Captain Arthur Henry Roston, of the *Carpathia*, visited the Winter Garden a few evenings back as the guest of C. P. Greneker, who handles publicity for the music hall. The captain sat quietly in a box without any of the "hurrah" that marked his former appearance there.

Ben H. Atwell has returned from Europe, where he has conducted concert tours, and is engaged to handle a preliminary campaign for the Drury Lane melodrama, The Whip, in a New York run this Winter. The size of the production prohibits a tour. Mr. Atwell will act also as director of publicity for the Comstock and Gest interests, with headquarters at their general offices, 1416 Broadway.

Loney Haskell has gone on the road to continue his Victoria Theatre triumph as impresario and "feeder" for Don, the talking dog. Mr. Haskell relinquished vaudeville monologuing last Spring to become press agent at Oscar Hammerstein's Theatre and roof-garden, but introduced an innovation, elaborating the duties common to such jobs by giving from the stage what is generally known as a "spiel," introducing the various acts in original remarks that revealed prodigious learning and profound research. No publicity man, probably, has paralleled this amazing achievement, with the possible exception of Edward Everett Pidgeon who, not satisfied with promoting publicity for the Kinemacolor pictures, went on as lecturer and scored an unqualified hit in telling the people what they were looking at. But when arrived Don, the

WEBER AND FIELDS IN THEIR CHOKING SCENE

W. W. AULICK

General Press Representative for the Liebler Company

conversational canine, Mr. Haskell seized upon the opportunity to forge ahead of Mr. Pidgeon and his pictures. His remarkable prowess in doubling with the dog placed him at once in a class by himself, and the success of his transcontinental tour in association with the loquacious animal is already assured.

Among men whose business it is to start things, Will Wroth Aulick is remarkable for the number of things he has started. According to Theodore Liebler, Jr., who assists him in his duties as general press representative for the Liebler Company, Mr. Aulick put Mechanicsburg, Pa., on the map when he was born there. Mr. Liebler, Jr., is responsible for other interesting facts which follow in relation to Mr. Aulick's biography. One of the few things Mr. Aulick has been connected with that he did not start is the United States Senate, where he was a page after he left Mechanicsburg. When he ceased to honor the Senate with his presence, he wrote for the Washington *News*.

Things began to happen when he went to Bluefield, W. Va., and started a weekly paper of his own. He put temptation behind his back, and instead of calling it the *Star Spangled Banner*, named it the Bluefield *Telegraph*. Still under that name, but now a daily, it is said by Mr. Aulick, per Mr. Liebler, Jr., to be the leading paper of that part of the country. It still bears the name of its founder. In New York Mr. Aulick worked for the *Herald* and the *Telegram* before he went back to the national capital to become Sunday editor of the Washington *Times*. After experience as managing editor of the New York *Morning Telegraph*, he went to the Philippines to found the Manila *Cable News*, still running. Soon he was back on the *Morning Telegraph*, then press agent for Charles B. Dillingham, and baseball writer for the New York *Times* and the *Evening Mail*. He has been with the Liebler Company almost ever since it became famous.

'Twas one of Mr. Aulick's stories that resulted in H. B. Warner's intercession for two life term convicts in Georgia to secure their release. Mr. Aulick made The Garden of Allah better known last year than any other New York attraction, and he threatens to outdo himself this year with The Daughter of Heaven. He has been most assiduous in using the daily bulletin system, refusing to let a day go by without some word from the Liebler office. Since the Giants began winning pennants he has become a landed proprietor to the extent of some lots in York Beach, Me., where he threatens to build a theatre. He is the only press agent at liberty who has not written a play. "Now," said Mr. Liebler, Jr., "hurry up if you are going to print that."

NOTES FROM NEW ZEALAND.

Attractions Now Successful in the South Pacific—Americans There.

WELLINGTON, N. Z., July 19.

The Dominion tour of the J. C. Williamson Ben-Hur company, now at the Wellington Opera House, promises to be a phenomenal one from both a financial and artistic standpoint. Maggie Moore opens a Dominion tour at Auckland July 22 in Mrs. McSweeney. Eleonora de Cisneros and her brilliant American concert party are touring Australia to capacity business. A New Zealand tour opens at Dunedin next month.

Von Arx, an American magician, recently toured the colony to fair business. Norwood, an American hypnotist, did fairly well during his tour of New Zealand, and is now in Australia. The Wykeham-Nable farce-comedy company are touring the Dominion with Mr. Plaster of Paris. Who's William? and The Belle of Newport, all American plays, I believe. The Belle of Newport was played in America under another name.

Margaret Cooper began a tour of New Zealand at Wellington July 17. She will return to Australia and then South Africa, Canada, and the United States will be visited before she returns to England. Billy Kersand's American Minstrels are touring the colony.

Among the J. C. Williamson attractions for New Zealand this season are Sinbad the Sailor, The Blue Bird, and the Oscar Asche company in Kismet and Shakespearean plays.

J. C. Williamson is organising a special company to revive Gilbert and Sullivan's operas in Australia and New Zealand.

ANDREW SMART.

ASTOR THEATRE IN NEW HANDS.

Wagenhals and Kemper turned over the Astor Theatre to Cohan and Harris on Aug. 31, after the performance of The Greyhound. The Armstrong-Misner melodrama was brought back to New York to play the last two weeks in August more for sentimental reasons than anything else, Wagenhals and Kemper wishing one of their own attractions to end their lease. The two weeks, however, proved a pleasant surprise in the amount of business, the play closing strong. Cohan and Harris will not make any production in the theatre for at least two weeks, and Wagenhals and Kemper will retain their offices in the building for a time. Both members of the firm will take a month's trip to Europe this Fall, and after Election they will probably make a new production. Furthermore, they expect that more than one New York theatre will be on the market during the season for them to pick up.

The Greyhound went to Boston to open last week for a four weeks' stay, after which it will come back to Brooklyn. The company remains intact, including Henry Kolker, Jay Wilson, Douglas J. Wood, Elita Proctor Otis, Thomas Comn Cooke, Alice Martin, Gladys Fairbanks, William Mack, Harry Cowley, Crosby Little, Helen Orr Daly, William Lyons, Ralph Remley, Grace Valentine, Raymond Walburn, Careta Morenza, Frank Dale, Dilion M. Deasy, John Hays, James Du Sang, Philip Hardy, Betty Brown, Emma Roselle, and Stephanie Kreps.

"PINK LADY" GLOBE TROTTING.

Klaw and Erlanger have signed with the Thompson and Cross-Levenson Company, of Durban, South Africa, for the production of The Pink Lady, in that country in February. The musical comedy will be seen in Rhodesia, Cape Colony, the Orange River Colony, Transvaal, Natal, and in all the Portuguese territory in South Africa. By a contract recently made in Europe, the same comedy will also be seen this year in Tangier, Gibraltar, Malta, Egypt, West Indies, Demarara, the Empire of India, Ceylon, Malay States, Siam, Straits Settlements, Dutch East Indies, Philippine Islands, Hong Kong, China, and Japan. Contracts have already been entered into for Australia and for the whole of Europe.

Evie Greene may play the title-role in South Africa.

OUTDOOR AMUSEMENTS.

Manager Cordray after paying a forfeit of $500 arranged for the Boyd and Ogle one-ring circus to play an additional week 12-17, in Portland, Oregon. The performance was changed for the second week and proved an unexcelled attraction.

Grace Muriel Walters, in classic dances, assisted by the Cumberland Festival Orchestra of forty pieces, will appear Aug. 22 at Allegany Grove, Cumberland, Md., this being one of the Chautauqua attractions.

Campbell Brothers' Circus showed to two good houses at Humboldt, Neb., Aug. 9. They have a very good show and deserve good patronage.

The Eastern Maine State Fair will open in Bangor Aug. 27, to continue four days, with many excellent attractions.

Home-Coming Week at Decatur, Ill., was a great success. Ed Ray, the Champaign, Ill., balloonist, and the horse races were particularly popular attractions.

Young Buffalo's Wild West and Colonel Fred Cummins's Far East exhibited at the Arena in Norwalk, O., Aug. 10, pleasing a packed tent in the afternoon and satisfactory business in the evening.

Arthur J. Kellar, former press representative for Fritzi Scheff, Lulu Glaser, and other stars, has succeeded Nellie Revell as director of publicity at Palisades Park.

Young Buffalo Wild West and Colonel Cummins Far East show gave two performances at Bellefontaine, O., 13.

The Conway Band played their farewell week 11, at Electric Park, Kansas City, Mo. to large audiences. The splendid programmes rendered by this band were greatly enjoyed during the several weeks' engagement.

Hammond, Ind., Elks held their fourth annual Elk's Day celebration on the 14th. It proved to be the most successful event ever given by the lodge.

Downie and Wheeler's World's Best Shows exhibited at Glens Falls, N. Y., Aug. 26. This was the first circus in Glens Falls this season, and patronage was good.

The Navassar Ladies' Band opened an engagement at Electric Park, Kansas City, Mo., Aug. 18 to a good-sized crowd. The band has always been popular here, and will probably be retained several weeks. The vaudeville bill in the German Village included Four Venetian Musicians, Three Melvins, Dorothy Vaughn, Dreyer and Dreyer, and Charles Decamos's Trained Dogs. A big fireworks display called the Siege of Port Arthur was a feature that pleased.

A $10,000 fire on Aug. 26 damaged a moving stairway at Steeplechase Park, Coney Island, N. Y.

The fifty-eighth annual Iowa State Fair and Exposition, held in Des Moines Aug. 22-30, drew a record attendance, a total of 272,070 admissions being registered for the nine days. The entertainment features were of a high standard. Liberati's military band and grand opera company and Conway's band were the prominent musical organizations present. The Cheyenne Frontier Days and Wild West Show afforded a new feature for visitors. The Nat Reiss carnival company was on the grounds and did a big business.

Charles Andreas, long time adjuster with the Barnum and Bailey and the Ringling circuses, has retired and will spend his remaining days on his farm at Great Bend, Kan.

NEW YORK OFFICE FOR FAVERSHAM.

To prepare for the opening of the Faversham production of Julius Cæsar, Leonard L. Gallagher, manager, James G. Pedee, business-manager, and Lionel Belmore, stage-manager, have opened an office at 1416 Broadway. Mr. Belmore is engaging actors for the twenty or more minor roles. Mr. Faversham will arrive in New York from his country estate in Surrey, England, about Sept. 7, and will immediately commence rehearsals. In the cast will be, besides himself, Tyrone Power, Frank Keenan, Fuller Mellish, Julie Opp, Berton Churchill, Arthur Elliott, and Lionel Belmore.

Mr. Faversham has purchased the exclusive use for a year of a new fireproofing solution for scenery, and will test its efficiency on the seven settings for Julius Cæsar. The solution was invented by a young Australian chemist, Stephen Wenman.

FRONTIER CELEBRATION.

The Stampede Frontier Celebration, which lasted from Sept. 2 to 7, attracted big crowds to Calgary, Alta. Fifty thousand dollars were given away in prizes for the riding and roping and other cowboy contests. The most famous riders and ropers from all parts of Canada, the United States, and Mexico were contestants. The Duke of Connaught, Governor General of Canada, with the Duchess and Princess Patricia, attended. The celebration was under the direction of Guy Weadick.

THE AZTEC VERSION OF THE CHOKING SCENE

STOCK COMPANY NEWS

WARDA HOWARD
Leading Woman with Harlem Opera House Stock

CRAIG HAS SIX YEARS' LEASE.

BOSTON, MASS. (*Special*). — John Craig has taken a new lease of five years of the Castle Square Theatre, which, with the year remaining of the present lease, means that he and his stock company will occupy that theatre for the next six years — welcome news to his followers. It is rumored, though not yet confirmed, that Mr. Craig has engaged Wilson Melrose, who is remembered as leading man of the Boston Theatre Stock company, as a member of the Castle Square company. This will materially strengthen the masculine side of the company. The Fortune Hunter is the bill this week.

James A. Bliss, familiar to Bostonians as a member of Mr. Morison's stock company, is to replace Walter Jones in Baby Mine.
FORREST IZARD.

BAKER STOCK IN PORTLAND.

George L. Baker, of the Baker Stock company, Portland, Ore., opened his theatre Sept. 8 with The Deserters. Alice Fleming and Robert Conness are engaged as leads, and the other members of the company include Helen Strickland, Robert Wayne, John R. Sumner, Elizabeth Ross, Charles Yule, William Lloyd, Claude Archer, Alice Patek, Baker Moore, Mary Edgett, and William Bernard, stage director.

PERMANENT STOCK IN WINNIPEG.

WINNIPEG, CANADA (*Special*).—The permanent stock company at the Winnipeg Theatre opened 19-24 in The Man of the Hour. Most of the former company returned, and George Riddell, Jessie Brinker, Fred Cummings, Charles Carver, James Hester, and Theodore Johnston received generous ovations, while the new leading man, Thurston Hall, and new leading woman, Frances Brandt, made decided hits. It looks like one of the best companies Manager Lawrence has secured.

Mary Jane's Pa, 26-31, was very fine, indeed, Miss Brandt doing splendid work, as did Mr. Hall. Girls 2-7.

MORTIMER SNOW IS LEADING MAN.

With the production of Alias Jimmy Valentine 2-7, Mortimer Snow made his first appearance as leading man of the Lindsay Morison Stock company at Lynn, Mass. Forget-Me-Not is the current attraction.

AGNES CAMERON COMPANY OPENS.

Resident Manager Gus Uehlinger opened the Temple Theatre, Camden, N. J., with the initial appearance of the Agnes Cameron Stock company, with Agnes Cameron, leading woman, and Billy Burke, leading man, in The Two Orphans, Sept. 2-4, to very good business. Miss Cameron as Henriette, Geraldine McCann as Louise, and Mr. Burke as Chevalier de Caudrey were exceptionally good. Other members of the company are Mabel Crane, Helen Daly, Clara R. Hubner, Jack Chandler, Ben Hadfield, Will Green, Harvey Denton, and Benedict Brown. The Power of Love Sept. 5-7.

WELCOME MARY HALL'S RETURN.

PITTSBURGH, PA. (*Special*).—The Charity Ball drew crowded houses Aug. 26-31 at the Duquesne Theatre, welcoming Mary Hall's return as leading woman of the Harry Davis Stock Players. Miss Hall made a fascinating Ann Cruger, while Corliss Giles and Dennis Harris were capital as the two brothers. Hal de Forest, Katherine Stanton, Frank Wright, Loretta Wells, Leslie Austin, May Reardon, and Faith Avery gave capable support, the latter being the new ingenue succeeding Gwendolyn Piers. Arizona was produced last week and Seven Days follows.
DANIEL J. FACKINES.

STOCK PLAYERS AT FORT SCOTT.

The Byers-McBride Stock company played to fair business at the Airdome, Fort Scott, Kan., week ending Aug. 31. Eva Craig, the leading woman, was far superior to the company in her support. Plays given were My Dixie Girl, At Piney Ridge, Esmeralda, The Land of Gold, The Woman Hater, and At Pike's Peak. The Alton Players week of Sept. 2.

BREAK RECORD IN ALBANY.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall the Lytell-Vaughan Stock company, Aug. 26-31, the twenty-third week of a remarkably successful engagement, offered a good production of The Spendthrift, which attracted the customary capacity audiences. Checkers, played last week, terminated the Summer engagement of this popular company of stock players, which opened March 25 and has proven a record-breaker, the amount of business done having surpassed any previous engagement here by this stock organization. The management has re-engaged this company for next season.
G. W. HERRICK.

CARLETON SISTERS ON ROAD.

The Carleton Sisters company, under the personal direction of Varney and Montgomery, closed a fifteen weeks' stock engagement at the Hampton Park Airdome, Charleston, S. C., Sept. 7. The Summer season was a most profitable one. The company opened a road season Sept. 9 at Spartanburg, S. C. The Carleton Sisters are featured; Edwin Varney, director, and C. F. Bryant, stage-manager. Following is the roster: Hazel Carleton, Daisy Carleton, Nelly Lyons Healy, Mabie Moses, Russelle L. Test, Edwin Varney, Robert F. Parkinson, J. J. Flynn, Edmund Moses, J. N. Montgomery, and E. H. Roach, agent.

HAWKINS DIRECTS BURNS STOCK.

The engagement of J. D. Glass as producing agent for the Burns Theatre, Colorado Springs, Colo., expired Aug. 31, and the stock performances are being continued under the direction of J. T. Hawkins. Nobody's Widow, opening Sept. 2, was the first offering of the new organization. Crowded houses were the rule during the closing week of the company under Mr. Glass, with Walter Richardson as leading man. Pierre of the Plains was the attraction.

NEW COMPANY IN TRENTON.

The new Broad Street Theatre, Trenton, N. J., which housed a successful stock company last Summer, was reopened for the coming season with a matinee on Labor Day, when the Manhattan Players presented The Spendthrift. The policy of the management will be to present successful plays with a competent cast of players. The roster of the company that Mr. Hirshfeld has engaged for the coming season is as follows: George Arvine, leading man; Mabel Grimth, leading woman; George F. Harris, second man; Gertrude Maitland, second woman; Cecelia Clay, character woman; Harry Huegenot, comedian; Mildred Hyland, ingenue; Tom H. Krueger, juvenile and light comedy; Arthur P. Hyman, stage-manager; William Colby, scenic artist, and Willard Dashiell, director. George E. Brown will be the business-manager.

COLUMBIA PLAYERS CLOSE.

WASHINGTON, D. C. (*Special*).—The twenty-fifth and last week of the remarkably successful Summer stock season of the Columbia Players at the Columbia Theatre, which commenced April 15 with The Rose of the Rancho, was terminated with the past week's presentation of Her Husband's Wife. Frances Neilson, the popular leading woman, in her second Summer season, heading this complete organization, held receptions on the stage after the Thursday and Saturday matinees. A. E. Thomas's fresh and charming comedy was an admirable selection for the closing bill. The participating cast of six principals in a noteworthy performance included Miss Neilson as the hypochondriac wife, Irene Randolph, Edwin H. Robins, Stanley James, Carrie Thatcher, Arthur Ritchie, and Laura Oakman. Edwin H. Curtis, an indefatigable worker, has been the season's play producer at the Columbia.

Henry Blossom's comedy, Checkers, was given a stock performance by the Poli Players at Poli's that proved a big winner. The new stage director, Henry Andrews, is to be congratulated on the excellence of the presentation. A. H. Van Buren played the leading role in his happiest vein. Izetta Jewell was charming as Pert Barlow. Louis Haines made a hit as the race-track tout and admirable performances were given by Mark Kent, Duncan Penwardin and Gertrude Bondhill in prominent character parts. This week Pierre of the Plains.
JOHN T. WARDE.

COMPANIES START WELL.

BROOKLYN, N. Y. (*Special*).—Everything indicates that the Greenpoint Stock company has come to stay. The excellent company secured by B. F. Keith to inaugurate a new policy at that theatre made a splendid showing in the production of The Spendthrift. Adra Ainslee gave an intelligent conception of the title role, while Robert Gleckler, with his serious dramatic ability, was seen to advantage in the part of Richard Ward. Geraldine Bergh as Clarice Van Zandt, George Storrs Fisher as Monty Ward, Leonora Bradley as Gretchen Jans, and William Macauley as Suffern Thorne, added great strength to the performance. The production was staged under the direction of Harry McKee, who was seen in the role of Philip Cartwright. Jack Roach was seen as Saunders. This week The Great Divide.

The new players in the Gotham Stock company gave an excellent account of themselves in the initial performance of The Thief. Alfred Swenson portrayed Richard Voysin in a forceful manner while Mae Desmond gave a creditable performance of the title role. Raymond Capp's conception of M. Zambault proved him to be one of the most capable actors seen at the Gotham in years. Frank Beamish in the role of Raymond Lagardes won favor with the audience. Miss Loria Palmer and Frank Fielder were seen to good advantage. The play was produced under the direction of Raymond Capp. This week A Woman's Way.

The efforts of W. C. Masson and the ability of the Crescent players were very much in evidence at the opening performance of A Woman's Way. The members of the company were all well cast and scored heavily in Thompson Buchanan's comedy. Mabel Montgomery made her first appearance at the Crescent in the role of Marion Stanton. She gave every assurance that her ability will win popularity with the Crescent patrons. George Alison gave a capital performance of the husband. William Evarts and Kate Blancke, the new members, gave an excellent account of themselves. Gertrude Rivers in the part of Mrs. Blakemore was well cast while Isadore Martin, Daniel Hanlon, Charles Schofield, Joseph Eggerton, Ada Boshel, M. J. Briggs and Harrison Thompson held up the high standard of the Crescent Players. This week The Third Degree.

Philips Lyceum Players were seen in David Higgins's play, His Last Dollar. Pearl Gray portrayed the role of Eleanor Downs in a praiseworthy manner, while Arlene Bennett scored as Alicia Giles. Harold Claremont was seen as Joe Braxton. Charles Egelston, as Kaufman and the others were well cast. The play was produced under the personal direction of Thaddeus Gray.
J. LEROY DAUB.

STOCK COMPANY IS POPULAR.

The Eleanor Cleveland Stock company is being well received at the Lyric Theatre, Bridgeport, Conn., where Zaza, the opening production, was a popular attraction. In the company, besides Miss Cleveland, are Harry Ingram, John Carroll, Bernard Craney, John M. Byrnes, Al. Smith, Allen Devitt, Bertha Krieghoff, Margaret Lewis, and Madeline Deemer. The company is under the direction of L. E. Conness. Mrs. Temple's Telegram was the offering the second week, followed by The Great Divide.

THOMPSON-WOODS CO. AT BROCKTON.

The Thompson-Woods Stock company in Alias Jimmy Valentine opened the season Sept. 2 at Hathaway's Theatre, Brockton, Mass., to capacity houses matinee and evening. Samuel Meharry, the new leading man in the title role, made a very favorable impression. Lucille Spinney, the new leading woman, as Rose Lane gave an excellent performance. The old favorites William Foreman, W. H. Dimock, Walter Bedell, George Bowman, Marion Chester, Ida Parks, Frank McDonald, all did good work and were accorded a hearty reception. Florence Leslie Souther a new member, as Mrs. Moore, looked and acted the part finely. The Dawn of a Tomorrow 9—14.

NORMA WINSLOW
Leading Woman with Richmond Stock, Stapleton, S. I.

ABOUT NORMA WINSLOW.

Norma Winslow, leading woman of the stock company at the Richmond Theatre, Stapleton, S. I., is a Brooklyn girl. After being graduated from Packer Institute she entered Vassar College, where she became deeply interested in the drama. She began her stage career playing a small part in a revival of The Two Orphans, and later spent three years as leading woman with companies touring in David Harum, Who Goes There? Old Home Folks, Browns in Town, and 'Way Down East. More recently she has been under the management of William A. Brady, and has played leads in New York productions of The Man of the Hour, A Gentleman from Mississippi, The Commuters, and Over Night. Miss Winslow is an actress of pleasing personality and distinct ability.

"MOTHER" GIVEN AT OPERA HOUSE.

PATERSON, N. J. (*Special*).—The Opera House Stock company offered a very capable production of Mother Sept. 2-7. Edith Gordon, in the title-role, gave a performance which greatly pleased her many admirers. Charles W. Dingle and Henrietta Browne were excellent, and Joseph Stanhope, Harian P. Briggs, Marion Tiffany, Joseph McCoy, Florence Burroughs, Cecil Kohlhaas, and the Robinson Sisters all rendered capable support. Manager Alex. Reid's appropriate staging added much to the success of the performance. Week of 9-14, Green Stockings.
JOHN C. BUSH.

TO PRODUCE "OLIVER TWIST."

At the New Marlowe Theatre, Chicago, Ill., where the Marlowe Players are now making their home, The Witching Hour is being done, with Louise Randolph and Ian Maclaren. A committee from the Chicago Theatre Society are to visit this playhouse this week with the view of having Miss Randolph and her company play a season at the New Art Theatre, to be managed by the Chicago Theatre Society, which last season supported the Drama Players. Nat Goodwin's version of Oliver Twist is to be done at this house soon.

BIGGEST SEASON IN ELMIRA.

ELMIRA, N. Y. (*Special*).—Rorick's Glen Theatre closed the most successful season in its long history Sept. 7. Fifteen weeks of high-class opera were offered by the Manhattan Opera company, and the theatre's capacity of 2,000 was taxed at practically every performance. Sarah Edwards, Caroline Dixon, Meade Foster, Mae Murray, Ida Van Tyne, Lillian Ludlow, Francis Lieb, Arthur Burckley, Walter Catlett, Arthur Hull, Raymond Crane, Walter Bentley, Tom Wythe, and George Lyding were the principals whose work stood out conspicuously, and the operas included The Sho-Gun, The Red Mill, Red Feather, Dolly Varden, Miss Modiste, His Honor the Mayor, Fantana, The Girl and the Governor, The Gay Musician, Princess Chic, Love's Lottery, King Dodo, The Yankee Consul, The Tenderfoot,

and Sergeant Kitty. Francis G. Maloney is entitled to much praise for the success of the season. He personally selected the company and directed its affairs with rare judgment. He has already commenced plans for the season of 1913, which will open May 26. J. MAXWELL BEERS.

STOCK PLAYS IN LAWRENCE.

The Malley-Dennison Stock company is being well received at the Colonial Theatre, Lawrence, Mass. Alias Jimmy Valentine, the first offering, Aug. 31, is being followed by an excellent production of The Spendthrift. Madame X is announced for next week.

ORPHEUM STOCK PLEASES.

JERSEY CITY, N. J. (*Special*).—The Orpheum Theatre opened the season Sept. 2, when the new Orpheum Stock company began in The Liars. Business was very good and the company made a decided hit. It is composed of experienced people and they all worked together to make their first appearance here a success. William J. Kelly and Maude Gilbert are the leads. The supporting company is an excellent one, including Wright Kramer, William Riley Hatch, Ainsworth Arnold, Albert Parker, Fraunnie Frounhois, Robert Robson, Ralph Marty, Thomas F. Buttler, Frank Dukes, Pauline Lord, Emma Campbell, Jimmie Jimson, and Ruth Barrett.

Standing room only was the rule at the Academy of Music, Jersey City, N. J., when the stock company appeared in How Baxter Butted In Sept. 2-7. It is a fine cast for a popular priced theatre and the play is well done. The members of the company are becoming popular. Cameron Clemons, J. H. Elliott, Edith Fassett, Bessie Sheldon, and Gladys Montague are excellent. The Two Orphans Sept. 9-14.

WALTER C. SMITH.

COMPANY SCORES IN COMEDY.

BOSTON, MASS. (*Special*).—The production of the New York Idea at the new St. James Theatre by Guiesian's Stock company revealed much expert acting, in a play delicately tempered, subtly and cleverly amusing, still delightfully fresh after its few years of obscurity. Cynthia Karslake is quite familiar to Katherine Grey, and she and her associates gave a performance refreshingly smooth and fittingly intelligent. Robert T. Haines made an effective Karslake. Dudley Hawley was delightful as Gates-Darby and Beth Franklyn was in the spirit of the play. This week's play takes a sharp turn to the somber. The company is doing Thais, with elaborate scenic equipment and with Miss Grey as the courtesan and Theodore Friebus as the monk. One cannot help admiring the courageous plunge of the new company into a realm of drama which is not exactly of the routine effectiveness of the usual stock play.

The John Craig company at the Castle Square continues this week in The Fortune Hunter, which was so pleasing and successful last week. Mr. Trader is showing his hand as a producer. The settings are complete and intelligent, while as the drunken sheriff possessed of the dire spouse, Mr. Trader did a vivid and vigorous character bit. Donald Meek is at his best in a part like old Sam Graham, as he showed before in The Climax. Mr. Craig is his usual unconcerned self. The audience loves simply to see him walk on and walk off. Next week, in The Third Degree, we shall have a chance to see him in a more vigorous mood. FORREST IZARD.

FALL SEASON OPENS NEXT WEEK.

PHILADELPHIA, PA. (*Special*).—The opening of the Fall season at the Chestnut Theatre by the Orpheum Players has been scheduled by Manager Williams for Sept. 16. Last week Mrs. Wiggs of the Cabbage Patch was produced, with dainty Florence Roberts in the leading role. Carolyn Gates, the leading woman, has returned from a delightful trip abroad and began her Fall season week of Sept. 9 in Lady Huntworth's Experiment. William Ingersoll has delayed his home coming, but is expected back before the 16th. Business has been very good all Summer and on Labor Day all of the four floors, orchestra, balcony, second balcony and family circle were filled.

That patrons of stock theatres are fond of witnessing a production of a dramatised novel is a fact known to stock managers and it was strongly emphasized last week at the American Theatre, where packed houses both matinee and evening greeted the presentation of Charlotte Temple. The play was very capably presented and the stage effects showed the master hand of Stage-Manager Mitchell. Grace Huff and John Lorenz played the leads. An innovation that has met with the cordial approval of the patrons has been an informal reception at the close of the Tuesday matinee held by the members of the company.

J. SOLIS COHEN, JR.

STOCK COMPANIES IN NEW YORK.

An excellent stock company has been installed at the Harlem Opera House with Warda Howard and George Soule Spencer to play leading roles. In Nobody's Widow, the first offering of the season that opened on Labor Day, the company gave an admirable performance and patronage increased throughout the week. Miss Howard and Mr. Spencer played comedy parts with much spirit, whereas Gerald Harcourt, Thomas R. Mills, Lydia Knott, Ethel Gray, Parke Patton and William Bonney gave adequate support. The Virginian is this week's offering.

The Fourth Estate was played last week by the Cecil Spooner stock company at the Metropolis Theatre to enthusiastic audiences. This interesting play of newspaper life was finely acted and well staged. Miss Spooner displayed her customary skill and Rowden Hall gave a convincing performance, as did Frederic Clayton, Retta Villiers and other members of the company. This week, The Dancer and the King.

Corse Payton's Stock Company at the West End Theatre last week gave an excellent performance of Seven Days and entertained large audiences in spite of the warm weather. The players appeared to enjoy the comedy as much as did the spectators and everyone was especially suited to the parts. William A. Mortimer was particularly happy as James Wilson and Eda von Luke was a vivacious and sweetly charming Kit. The others, all deserving of notice, were Claude Payton, William Howett, Robert Robinson, Eugene Frazier, Don McMillan, H. E. Hampshire, Edna Earle Andrews and Mrs. Charlotte Wade Daniel. This week, The Right of Way.

At the Manhattan Opera House last week the stock company offered a capital production of The Easiest Way. Dallas Tyler, Jeanne Towler, Mary Louise Malloy, Chester Devonde, Richard Gordon, and Bernard J. McOwen all gave creditable performances. This week, St. Elmo.

Few houses may boast of the continuous clientele that the Prospect Theatre has established and maintained in the uptown section for so long a time. The excellent performances and splendid repertoire of the popular stock company are accountable for the fact. Last week Jules Eckert Goodman's interesting, stirring play, Mother, was presented. Carey Hastings was well cast in the title part. Irene Timmons and Helene Hamilton were sweet and sympathetic as the sisters. Lillian Niederauer played with ease and skill. Brandon Evans displayed naturalness and strength as the oldest son and Harmon MacGregor acted with complete and constant conviction. Paul McAllister was particularly fine as Mr. Lake and Robert and Orey Smith were exceedingly clever as twin youngsters. John J. Owens as John Chase and Florence Carette completed the cast. This week, The Gamblers.

STOCK NOTES.

Oscar Graham closed the season of his stock company Sept. 7. After a ten days' vacation he will open in a new play, The Stumbling Block.

The management of the Huntington Theatre, Huntington, W. Va., has engaged the Pearl Stock company to fill dates not taken by other attractions during the coming season.

The Albert Taylor Stock company closed its season at the Airdome, El Paso, Tex., last week, and Sept. 2 Howard Fogg presented his own musical comedy company in The Girl from Rector's. The bill will be changed several times each week.

Harry O. Stubbs, who has been supplying theatregoers in Columbus, O., with the best stock performances they have ever had, has left Columbus for the Bermudas and South America.

The Princess Theatre Stock company in Des Moines, Ia., opened its fourth season last week with Blanche Hall and Robert Hyman playing the chief roles in The Girl With the Green Eyes. The theatre has been newly decorated and improved during the Summer.

Marie Pavey, who has recently completed a season of Summer stock at Cape Cottage, Me., will spend a short time resting in her bungalow on the Maine coast, preparatory to rehearsing for William A. Brady's production of Little Women, which is to open at the Playhouse in September. Miss Pavey will play again the part of Jo, the role she acted during last season's successful tour of the play.

C. B. Holliday has joined the Himmelein Stock company as advance man.

The Harry Shannon Stock company opened the season at the Opera House, Napoleon, O., Sept. 2-7.

Forrest Winant, who has been playing in stock in Denver, Colo., this Summer, has signed with Cohan and Harris for the coming season.

Teresa Dale, after an illness of two weeks, recovered in time to close the season with the stock company at the Royal Alexandra Theatre, Toronto, Canada. She was a member of the company for fifteen weeks.

George Le Guere scored heavily as Larry Donavan in The House of a Thousand Candles with the Stubbs-Mackay Players at Olentangy Park, Columbus, O.

The Edmunds Musical Stock company opened an indefinite engagement at the Duval Theatre, Jacksonville, Fla., Sept. 9. The Eddie Black Stock company, which has been playing there, has gone on tour.

Orrin Johnson has gone to California to assume star parts in Oliver Morosco's Stock company in Los Angeles.

The Stubbs-Mackay Players closed their season at Olentangy Park Theatre, Columbus, O., on Labor Day, giving final performances of The Private Secretary.

The Hillman Ideal Stock company opened the season at the Auditorium, Norton, Kan., Aug. 26-31. These plays were given: Birds of Prey, The Captain's Daughter, Married Life, His False Philosophy, His Brother-In-Law, and The Speaker of the House.

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ROAD AND REPERTOIRE

BUILDING KEITH-ALBEE HOUSE.

ST. JOHN, N. B. (*Special*).—Work on the new Keith-Albee house at King Square has been delayed lately, owing to a long spell of rainy weather. A recent meeting here was attended by Harvey L. Watkins, superintendent of the Keith Eastern houses; A. E. Wills, representing H. L. Brown, contractor, of Philadelphia; A. E. Westoner, of Philadelphia, who designed the new house, and William E. McKenney, Keith's inspector of construction. The new house will be roomy and commodious, with the very best modern ventilation and safety appliances, seating 900 people on the street level and 878 on the balcony floor. An unobstructed view of the stage will be obtained from all parts of the auditorium, as the balcony will be built on the cantilever principle. The stage will be the largest in the Maritime Provinces. There will be a complete equipment of up-to-date conveniences, music room, sitting room, toilets, and cloak rooms. It is hoped to have the house opened very early in the new year, if not before. K. C. TAPLEY.

"RED HEAD" PRODUCED.

Red Head, a new comedy by Joseph Byron Totten, in which the author appears as the star, was staged for the first time in Toledo, O., Sept. 1. The plot has to do with the struggles of a young playwright to get his plays produced. In the cast are Leslie Bingham, Eva Sargent, Minnie Stalley, Franklin Hall, and Earle Ritchie.

OPEN NILES HOUSE IN WARREN.

W. W. Dunnevant, manager of Dreamland, Warren, O., and John J. Murray, manager of the Opera House, have secured a lease on the Niles Opera House and opened it as a vaudeville and motion picture house Sept. 2. This is the first time in several months that the Niles has been in use, and extensive improvements have been made.

JOHN MORRISEY RESIGNS.

John Morrisey, manager of the Orpheum Theatre, San Francisco, Cal., and one of the founders of the Orpheum Circuit, has resigned to manage a theatre of his own to be erected in San Francisco. It is said that Mr. Morrisey has been contemplating this step for two years.

"BACHELOR'S BABY" OPENS.

The Bachelor's Baby, with Etienne Girardot in the stellar role, opened to two capacity houses in Kingston, Ont., on Labor Day. Individual hits were scored by Mr. Girardot, Dorothy Turner, Helen Davidge, Mildred Howard, Louis Shea, George Hubbard, Hugh Wynne, Lena Lorraine, and Henry Herbert.

VAUDEVILLE FOR CHATTANOOGA.

The Bijou Theatre, Chattanooga, Tenn., that for the past four years has been devoted to popular-priced attractions, will be given over to vaudeville this season. The Lyric Theatre was opened Sept. 8 with The Balkan Princess, to be followed by many recent successes.

EARLY BOOKINGS WANTED.

SHELBYVILLE, IND. (*Special*).—Frank J. Rembusch, the new manager of the City Opera House, is putting this playhouse in shape for the opening of the season. He is spending several hundred dollars in improvements and has engaged C. W. Reade, scenic artist of the Shubert Murat Theatre, Indianapolis, to repaint the scenery. Mr. Rembusch will retain the services of Edwin W. Deck as secretary and treasurer of the house, Mr. Deck having held this position for eight seasons. The management is much in need of September and October attractions. A. L. GUTHRIE.

OPEN RICHMOND SEASON.

Baker and Castle's romantic drama, The Goose Girl, opened the theatrical season at Richmond, Va., Aug. 26, to a capacity audience. This is the second year for this popular play, and with the same cast and production as last season indications point to a prosperous tour.

BERNARD DALY OPENS SEASON.

Bernard Daly in his production of Dion O'Dare opened his season at the new Auditorium, Kansas City, Mo. Sept. 1. He was supported by an excellent company in a performance that gave satisfaction.

ROAD NOTES.

Under the name of the Princess Theatre, what was formerly the Broad Street Theatre in Pittston, Pa., was opened by the Princess Amusement Company on Labor Day with vaudeville. The building has been much improved and special attention will be paid to the comfort of women and children.

The Laird Opera House, Greenville, Pa., owned by W. H. Miller and leased to C. R. N. Norris this Summer for vaudeville and motion pictures, will be under the joint management of Mr. Miller and Mr. Norris this Winter. Road companies will be booked as heretofore and on open dates vaudeville and pictures will be shown. J. H. Young, who has been conducting the Airdome, is building a new theatre on South Race Street costing about $5,000. He will present motion pictures and vaudeville.

L. S. Long has sold the Lyric Theatre and Airdome in Grinnell, Ia., to H. B. Storm, of that place. Motion pictures will continue to be the attraction.

Harry McCormack, at present treasurer of the Majestic Theatre, Jersey City, N. J., is shortly to assume the management of a house in White Plains, N. Y.

The season at Parsons's Theatre, Hartford, Conn., will be opened Sept. 17 with George M. Cohan's new play, Broadway Jones.

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AT BOSTON THEATRES.

Arnold Daly Comes to the Shubert in a New Play.

BOSTON, MASS. (*Special*).—Arnold Daly began an engagement of one week at the Shubert on Monday night, his first appearance in Boston, except for some special matinees, in a long time. The play is The Wedding Journey, a first effort by John T. McIntyre, a Philadelphia newspaper man. It is the play's first presentation. It is a comedy and the theme is selfishness. The producer is H. H. Frazee, under whose management Mr. Daly will later in the season present, in addition to The Wedding Journey, Herman Berger's The Deluge, Lorenzo, The Magnificent, by the Italian Benelli; Sweet Will Shakespeare, and a one-act play, Fancy Free, by Stanley Houghton, the author of Hindle Wakes.

The Quaker Girl came to the Colonial last week and will doubtless remain for some time. The tunefulness and daintiness of the piece, as well as the presence of Percival Knight, remind one strongly of The Arcadians of happy memory.

The Count of Luxembourg is in its last week at the Tremont and will be replaced on Monday by The Woman Hater's Club, a new musical piece with Sallie Fisher, Dolly Castles, Walter Lawrence, Joseph Santley, Leslie Kenyon, Jane Bliss, and Mrs. Stuart Robson.

The DeKoven Opera Company production of Robin Hood, with Bessie Abbott, Pauline Hall, and Edwin Stevens still in the cast, is booked for an early appearance at the Boston.

The Million is merrily continuing at the Majestic, and other runs in progress are Rose Stahl in Maggie Pepper at the Park, The Greyhound at the Boston, William Hodge in The Man from Home at the Plymouth, and May Robson in A Night Out at the Hollis.

During Arnold Daly's stay at the Shubert he will repeat at the Wednesday and Saturday matinees the recital of Oscar Wilde's "Ballad of Reading Gaol," which he gave with considerable success in the course of his miscellaneous programmes at the Plymouth last Spring.

At the close of Arnold Daly's brief stay at the Shubert will come A Butterfly on the Wheel, the English drama of the divorce courts. Madge Titheradge is no longer in the cast, but Charles Quartermaine and Evelyn Beerbohm remain.

The Drama League of Boston, in making its plans for this season, aims to continue its activities of last year. Playgoing bulletins will be issued; there will be meetings addressed by men and women prominently connected with the drama, and two study courses are to be prepared, one on "Dramatic Technique," by Alice Howard Spaulding, and the other on "Modern Drama," by Professor George P. Baker of Harvard. The officers for the year are: President, Professor Baker; vice-president, Frances G. Curtis; secretary-treasurer, Howard J. Savage; Executive Committee, Professor Katherine Lee Bates, Judge Robert Grant, M. A. DeWolfe Howe, Ira Rich Kent, Mrs. Henry G. Pearson, Mrs. Martha E. G. Woodward. Among the members of the Advisory Committee are John Craig, Charles J. Rich, Philip Hale, John W. Luce, and H. T. Parker.

Activities at the Castle Square and the St. James are noted on the stock company page.

Seven operas never before heard at the Boston Opera House will be added to its repertory during the coming season, according to an announcement which comes from Director Henry Russell, who is now in Paris. They are: The Tales of Hoffmann, Don Giovanni, Louise, La Foret Bleue, Bizet's one-act opera, Djamileh, The Jewels of the Madonna, and Susanna's Secret.

The principal new singers who will appear are: Mesdames Hempel, Edvina, and Bori, sopranos; Messrs. Lafitte, Lipmann, McCormack, Orsino, and Magnes, tenors; and Messrs. Rossi and Whitehill, baritones; Mesdames Alciatore and Delva, sopranos; Mesdames Schumann-Heink, Gauthier, and Mandell, altos.

This season's list will also include the familiar names that Boston operagoers like to see on their programmes: Mesdames Destinn, Garden, and Tetrazzini, sopranos; Madame Gay, alto; Messrs. Clement, Dalmores, Urlus, and Zenatello, tenors; Messrs. Marcoux and Scotti, baritones, and Messrs. Lankow and Mardonnes, bassos.

Messrs. Caplet and Moranzoni are to be the conductors for most of the Winter, but Mr. Weingartner will have charge of a number of productions for a few weeks in midseason.

The repertory will comprise the well-known Italian operas of Puccini and Verdi; the French operas Pelleas, Thais, Carmen, Faust, and Samson and Delilah, while Tristan and Hansel and Gretel will appear as usual for the German.

Josef Urban, who brings from Germany the new standards of lighting and settings, will have complete charge of the stage management. There is a possibility of a Wagner festival in addition to the operas regularly scheduled, provided sufficient public support is forthcoming.

The Durbar in Kinemacolor is still at Tremont Temple. FORREST IZARD.

ATTRACTIONS IN WASHINGTON.

WASHINGTON, D. C. (*Special*).—The regular Fall and Winter season at the Columbia Theatre commenced Sept. 9 with Al. H. Wilson, the German singing comedian, in the romantic drama with music, It Happened in Potsdam.

Al. H. Woods presents an excellent production this season of The Common Law, which had its first presentation at the Columbia Theatre last season. At popular prices it fared extremely well at the Academy of Music during the past week. Principal hits were made by William Jeffreys as the artist-sculptor, Louis Neville; Lola Fisher as Valerie West, the model; Marguerite Chaffee as Rita Tevis, and Bernard Riggs as Sam Ogilvy.

A splendid bill at Chase's for the week ending Sept. 6 presented Edward Abeles and company in Waiting at the Church, Master Gabriel, Willa Holt Wakefield, Bert Kalma and Jessie Brown, James H. Cullen, Richardson's Posing Dogs, and Conrad and Whidden. Week commencing Sept 8 Stella Mahew and Billee Taylor, Dave Genaro and Ray Bailey, and Winsor McKay are the headliners.

Harry Hastings's Big Show, The Girl of Many Husbands, with Sam Sidman and Tom Coyne, strong features, heading a big company, was the attraction at the Gayety Theatre during the past week.

The Rose Buds Musical Extravaganza company, with Joe Adams, a clever comedian, in the musical satire A Circus Day, played to excellent business last week at the Lyceum. This week, The Cherry Blossoms. JOHN T. WARDE.

NEWS FROM KANSAS CITY.

KANSAS CITY, MO. (*Special*).—The week of Sept. 4 found all the Kansas City theatres open again and, in spite of some very hot weather, business was excellent. The Shubert, Willis Wood, Auditorium, and Orpheum all had their 1912-1913 premiere last week, making the full quota of eleven theatres now open.

Within the Law was the initial attraction at the Shubert, proving a most popular offering. A cast of unusual excellence portrayed the various parts admirably. The brunt of the work fell to Ann Davis, who as Mary Turner was most convincing in a part that might easily have been overdone. Some of the best lines fell to Susanne Willis as Agnes Lynch and she made the most of them. Lewis J. Cody, Howard Hall, Joseph Rawley, Jules Farrer, and Ed. M. Dresser were cast in other principal roles and were excellent. The theatre has been thoroughly renovated during the Summer months and presents a most attractive appearance. Earl Steward continues as manager of the theatre, with Roy Steele as treasurer, Curtis Smith as assistant treasurer, and Louis Buch as musical director. Holbrook Blinn in A Romance of the Underworld Sept. 8-14.

Parsifal in dramatic form was the Willis Wood Theatre offering for the opening of the new season Sept. 1-7, playing to very satisfactory business in spite of the warm weather. Louis Leon Hall handled the title-role splendidly. The assisting company was well cast. Dustin Farnum in The Littlest Rebel Sept. 8-14.

Dave Lewis in Don't Lie to Your Wife won many laughs at the Grand Sept. 1-7 and pleased immensely, as usual. The offering is a comedy with music and offers a variety of entertainment. The Round-Up Sept. 8-14.

At the Auditorium Theatre Dion O'Dare, with Bernard Daly in the leading role, played the week of Sept. 1-7 to fair business. Baby Doll Sept. 8-14.

D. KEEDY CAMPBELL.

FULL HOUSES ARE THE RULE.

PHILADELPHIA, PA. (*Special*).—The Point of View, by Jules Eckert Goodman, was presented to a Philadelphia audience on Sept. 9 at the Adelphi, following a week's engagement of Whom Does Helen Belong To? The play is under the management of William A. Brady and will be reviewed later.

The Forrest Theatre was scheduled to open on Sept. 9 with Klaw and Erlanger's latest importation, Oh! Oh! Delphine! by C. M. S. McLellan and Ivan Caryll, of The Pink Lady fame, but the company arrived from England at such a late date that the opening was postponed until 11. The cast is a large one, numbering 100, and the play is gorgeously staged. Many tuneful airs were heard at the rehearsal yesterday, and it is probable that the local run of the first musical play of the season will be most auspicious.

At the Broad the season was opened last week with The Talker. It is still the attraction and has made a deep impression upon Philadelphia audiences. Tully Marshall, last seen here in The City, a play in which he was remarkably successful, fulfills predictions of those who saw promise in his earlier career. Florence Malone is convincing in the leading feminine role, and the rest of the cast is of a caliber that adds to the attractiveness of the play. The houses for this season of the year are very good.

A number of other playhouses have opened their Fall seasons. At the Arch and Hart's the attractions of the new wheel are being played. One Day being seen last week at the former, followed by The Melting Pot, while at Hart's The Prosecutor was presented.

Again melodrama has found a resting place at the National and last week the patrons were thrilled by The Gambler of the West. It was played by the Klimt and Gazzolo Stock company, which is under the management of the Kelley Brothers. Among those in the cast are Adelaide Dalton, J. H. McCarthy, Nina Paul, and Marcus F. Hoefs.

"Mellerdramma" in its most amusing form was seen last week at Keith's, where More Sinned Against Than Usual was presented by Arthur Hopkins, with all the thrills and shivers, soft music and low lights, dynamite and villains, persecuted heroines and handsome heroes that one could ask. Not for many months has such a clever, attractive and mirthful bit been presented on the vaudeville stage of Philadelphia. The "drammer" is by Everett Shinn. J. SOLIS-COHEN, JR.

ALL THEATRES ARE OPEN.

INDIANAPOLIS, IND. (*Special*).—Labor Day marked the opening of all the theatres in town, except the Park, which has been running since Aug. 5, and large houses were the rule, in spite of the counter attraction of the State Fair, which also opened the same day with a record breaking attendance.

A Modern Eve received an enthusiastic reception from large audiences throughout last week at the Shubert Murat. The bright dialogue and the many catchy musical numbers, together with the capable cast, of which Alexander Clark, Ray Raymond and Henrietta Tedso were the principals, made up a pleasing entertainment. Julie Ring in The Yankee Girl 12-14.

Louisiana Lou, which received a hearty welcome when seen at English's late last Spring with the original company returned for a week's engagement 2-7 with another cast including Sam Liebert, Anna Chandler, Ethel Bell, Freddie Nice and others, all of whom pleased. The Merry Widow Remarried 9-11, Get-Rich-Quick Wallingford 12-14.

The Colonial opened its season under new management with Tillie's Nightmare 2-7, which is the fourth appearance here of this popular musical comedy, but the first time at popular prices. It scored again, this time with Lucille Ward featured. Joseph Byron Totten in Red Head 9-14.

Busy Izzy with George Sidney, Carrie Webber and others attracted large audiences at the Park 2-7.

The season was started at Keith's 2-7 with a popular bill that offered plenty of good entertainment, headed by Mabel Taliaferro in The Return of Tori San.

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WOMEN.

Allen, Marguerite, Juanita Arsene, Lee Glover Arnold, Edna Adams.

Bennett, Arline, J. C. Bates, Mrs. F. Bond, Sophie Brandt, Viena Bolton, Mae Beban, Margaret Bucklin, Nancy Boyer.

Claire, Alberta, Goldy Cleveland, Gertie Carlisle, Rachel M. Clark, Jane Courtenay, Hazel Campbell.

Daggett, Ethel, Virginia Douglas, Marie De Beau, Lydia Dickson, Berma De Voro, Lillian Duncan, Helen Drew.

Emerson, Mary, Mildred Elaine, Edna Egbert, Elsie Esmond, Virginia Earle.

Faxon, Gertrude, Mariana French, Josephine Fay, Gertrude Fowler, Beatrice Flint.

Graff, May, Margaret Goverman, Rose Grante, Miss Gatty, Grace Griswold.

Hooper, Juanita, Lisa Hageman, Ethel Hamrick, Letty Holmes.

Irving, Katherine.

Jason, Isabelle, Ethel Johnson.

Kenyon, Constance.

Lehman, Irma, Ethel Lytle, Zora Lawrence, Mrs. Harry Lewis, Marie Leslie, Kathaleen Loftus, Toby Lyons, Henrietta Lee, L. Lee, Mrs. L. S. Leavitt.

Morton, Dorothy, Elizabeth Murray, Bessie Merrill, Mrs. F. C. Miller, Margaret Meredith, Nora May, Mrs. Frank McGlynn.

Olney, P. G.

Parrish, Lucile, Edith Perchet.

Revel, Mollie, Josephine Ross, Pearl Revare, Anne Raymond, Anne Rogers, Mrs. S. Reinach.

Saunder, Miss A.

Taylor, Pauline, Gladys Turner, Beth Tate, Julia Taylor.

Van Dyne, Mrs. Chas., Marguerite Von Keese, Whiteside, Fib, Mrs. C. C. Wallace, Jessie Wallace, Louise Woods, Edith Walls, Betty Wright, Miss C. Wilson, Mai Wells, Bertine West, Louisa Walthers.

MEN.

Aylmer, Percival.

Bailey, Edwin, R. B. Blind, W. S. Batts, Walter Brown, Wallace Beery, Theodore Birt, Karl Berch, Lester Brown, W. T. Barry, W. Berthelet.

Cole, Thomas, Harry Cowen, Will Chatterton, Richard Clarke, Jack Carrington, H. C. Connette, Donnelly, J. P., Mr. Dickinson, Isaac Dillon, Edwards Davis, Richard De Fee, T. Ed. Deem, Harry Driscole.

Esterbrook, Frederick, J. Elywi, James Edwards.

Frank, Alexander.

Gesell, Henry, Joe Graybill.

Hemphill, Jas. M., M. H. Harriman, Gilman Haskell, W. A. Hanell, Jack Hayden, Arthur Hoyt, Walter O. Hill.

Johnson, L. A.

Kimball, Frank, Chas. Kinsley, Alexander Kearney.

Le Reader, F. C., Jos Lawrence, A. G. H. Lee, W. I. Love, Percy Lennox, David H. Lindley, Edward Lumley, Warren R. Lyle, Geo Le Toir, Leo Lane.

Mathews, Godfrey, Wade A. Morton, John Mesere, Geo. Mantell, Jos. Merrick, Edward Mackay, Fred Mace, F. B. Manatt, Eddie Melove, Arthur Morrison, Chas. Macdonald, Jack McGreevy, Wm. M. MacDowell, A. MacQuarrie, Newcomb, Bobby.

Palmer, John F., Horton Phipps, Walter Perkins.

Reynier, W. G., Al Robinson, B. W. Robinson, Wm. A. Roberts, H. A. Robe, Dan Reed, J. E. Reed.

Saunders, Westropp, Arthur Sheldon, Geo. B. Scott, John M. Sullivan, Russell Simpson, Billy J. Sully, Abraham Stein, Anthony Smyth, Travers, Noel.

Varney, V. A., Harry VanCleva.

Wigley, Harry, Geo. Wharton, G. White, Eugene Weber.

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WANTED—Position as monologist and comedian, black or white face; also heavies, stock, or rep. W. R. Dongan, Elizabethtown, New York.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies" "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

CALIFORNIA.

SAN FRANCISCO.—COLUMBIA: Hackett in repertoire ended engagement 1. Pomander Walk commenced 2.—ALCAZAR: The Wooing of Eve Aug. 26-1. Seven Sisters next, closing Laurette Taylor's engagement.—CORT: Baby Mine 26-1; good business. Bought and Paid For opened 2 with New York cast, including Charles Richman, Julia Dean, Frank Craven, Agnes De Lane, Allen Atwell, and Mari Hardi.—SAVOY: Kolb and Dill returned 1 in A Peck of Pickles.

OAKLAND.—MACDONOUGH: Kolb and Dill in A Peck o' Pickles Aug. 25-31.—LIBERTY: Bishop's Players presented Under Southern Skies 26-1; fine production to capacity houses.—COLUMBIA: Dillon and King in The Morning After 25-31; fair performances to good attendance.—ORPHEUM: Good bill 26-31, with Charlie Case headliner.

FRESNO.—BARTON: Kolb and Dill, with Maude Lillian Berri, in A Peck o' Pickles Aug. 19 to capacity. Miss Berry, a former resident of Fresno, scored heavily. Mikado, with De Wolf Hopper and all-star cast, 29.

COLORADO.

COLORADO SPRINGS.—BURNS: Sumner stock in Pierre of the Plains Aug. 26-31. Nobody's Widow 2-7. Merely Mary Ann 9-14.—OPERA HOUSE: Officer 666 9.

CONNECTICUT.

NEW BRITAIN.—RUSSWIN LYCEUM: T. J. Lynch, Helen Grayce, and a competent co. opened for week 26, presenting Charlie's Aunt, Beverly of Graustark, The Blue Mouse, Madame X, The Goose Girl, The White Sister, Camille, The Chorus Lady, and Three Weeks; all plays were adequately presented. The Town Marshal 2.

WATERBURY.—POLI'S: The Yankee Prince 2; two performances to capacity.—JACQUES: Poli Stock co. in Checkers pleased large audiences 2-7.

NORWICH.—DAVIS: Alma, Where Do You Live? was presented Aug. 28 by a competent co., to a large audience; May Latham scored a hit.

DANBURY.—TAYLOR'S OPERA HOUSE: Kirk Brown co. 2-7; exceptionally good co. to packed houses.

FLORIDA.

JACKSONVILLE.—DUVAL: Eddie Black Stock co. in Across the Desert Aug. 25-27 pleased fair business. McFadden's Flats 28; fair business. Eddie Black Stock co. in The Sultan's Daughter 29-31; fair business.—ORPHEUM: Ricci's Operatic co., Lester Brothers, Campbell and Campbell, Gladys Mannion, and Rudolph and Lena 25-31; good bill and business.—OSTRICH FARM: Rennie Futch, Dick Pritchard, the Howards, and motion pictures 25-31; fair attendance.

ILLINOIS.

AURORA.—GRAND: Season opened Aug. 30 with Holbrook Blinn in A Romance of the Underworld; good co. and business; pleased. Graustark 31; matinee and night to good business. The Rosary 1; two performances to good business.—FOX: Season opened Labor Day with the Kelly-Schuster Gaiety co. for a week's engagement to capacity.

BLOOMINGTON.—CHATTERTON: The Girl in the Taxi Aug. 24 opened season and pleased good business both afternoon and evening.—ITEM: Guy W. Martin, in charge of the Goldberg interests here, has resigned the management of the Castle Theatre. He has not yet announced his plans for the future.

QUINCY.—EMPIRE: Within the Law Aug. 29; exceptionally strong production; excellently staged and well-balanced co. Parsifal 30; good production; gave satisfaction. Two Merry Tramps 1; pleased good business. The Oscar Cook Stock co. 2-7 opened in Capital and Labor to good business.

ELGIN.—GRAND: The Kelly-Shuster Musical Comedy co. did a fine business Aug. 26-31.—ITEM: The Buffalo-Pawnee Bill Show filled a very satisfactory engagement 27. The entire performance pleased. The show plays through Iowa, Kansas, Oklahoma, then Texas.

ALTON.—TEMPLE: Season opened with The Rosary; well played and received.—AIRDOME: Capacity business well pleased with the Meade Girls, Del Baity and Japo, Buckley's Hawaiian Troubadours, Harry Fetterer, and photoplay.

DECATUR.—POWERS'S: The City Aug. 29 to fair house. Jack Beasey co. 30, 31 pleased. Sarah Padden in Kindling 1, 2; four performances to pleased houses.—EMPRESS and BIJOU: Good vaudeville bills.

SPRINGFIELD.—CHATTERTON OPERA HOUSE: The Fortune Hunter 1, 2; good co.; pleased fair business.—MAJESTIC: Vaudeville opened Aug. 28.—GAIETY: Vaudeville opened 1.

TICKETS

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CANTON.—PRINCESS: Miss Nobody from Starland, with Olive Vail, Aug. 27, pleased good house. The Fortune Hunter 4. Jack Beasey Stock co. 8-14.

TAYLORVILLE.—ELKS': Jack Beasey Stock co. in The Suffragette opened the season 2 to capacity business; excellent co.

PRINCETON.—APOLLO: Sherman Stock co. 2-7 (Fair Week) played to good business.

INDIANA.

INDIANAPOLIS.—ENGLISH'S: Regular season opened with return engagement of Louisiana Lou 2-7. Get-Rich-Quick Wallingford to follow.—SHUBERT MURAT: A Modern Eve 27. Early bookings include A Butterfly on the Wheel and The Kiss Waltz.—COLONIAL: Opened under new management with Tillie's Nightmare 2-7.—KEITH'S: Vaudeville 2-7; Mabel Taliafero headliner in The Return of Tori San.

ROCHESTER.—ACADEMY OF MUSIC: Cabaret Bergere pleased fair business Aug. 26-28. Little Miss Susan 5. Cornell Price Stock co. 9-14.—KAE LEE: Moving pictures and vaudeville.—TENT: Heber Bros. Greater Shows 2.

MICHIGAN CITY.—ORPHEUM: Louisiana Lou Aug. 29 pleased fair audience. The Third Degree 30 played to good business and pleased. The Thief 1 to small audience. The Seminary Girls 5-8. Painting the Town 9-11.

HAMMOND.—ORPHEUM: The Winning Miss Aug. 28-1. The Seminary Girl 1-4.—HAMMOND: The Third Degree 1. The Thief 2.

IOWA.

DUBUQUE.—GRAND: Lorens Brothers, hypnotists, Aug. 25-31; a week's excellent business. Two Orphans 1 drew good house. The Final Settlement 2; satisfied fair attendance.—AIRDOME: Garside Stock co. in Tempest and Sunshine 25-28, and in Kathleen Mavourneen 29-31.—UNION PARK: Marena and Delton Brothers, Ernie and Mildred Potts, Dallas and Romans, and Ward and Baston 25-31; delighted large audiences.—ITEM: Buffalo Bill's Wild West and Pawnee Bill's Far East Show 29 drew capacity.

DES MOINES.—BERCHEL: Officer 666 Aug. 25-31 pleased good business. Miss Nobody from Starland 1; full house. Princess Stock co. in The Girl With the Green Eyes 25-31 pleased record business.—ORPHEUM: Lulu McConnell and Grant Simpson, headliners in snappy vaudeville 25-31 pleased good business.—ITEM: Ingersoll Park closed 31, after three months' season. It was managed by H. B. Burton, resident manager of the Orpheum Theatre.

FORT DODGE.—PRINCESS: Opened 2 to two capacity houses; four excellent vaudeville numbers and two photoplays.

CLINTON.—THEATRE: Miss Nobody from Starland Aug. 30 pleased fair house.

KENTUCKY.

FRANKFORT.—CAPITAL: Smart Set co. in The Darktown Politician Aug. 30 pleased big business. The Rosary 3. Coburn's Minstrels 5.

SOMERSET.—GEM: Carroll Comedy co. 3; for one week. Littlejohn Carnival co. 4.

MAINE.

BRUNSWICK.—CUMBERLAND: The Stradella Trio and excellent pictures drew large houses Aug. 26-31. Florence Bond in illustrated songs and pictures 2-7.—PASTIME: The Thayers was the vaudeville attraction at this house 26-31, with pictures; big houses.—ITEM: About $1,200 worth of new scenery was set up at the Cumberland Sept. 2, as was the new electric sign.

PORTLAND.—JEFFERSON: Opened regular season Aug. 16 with May Robson in A Night Out; fine production; good house. The Red Rose 19, 20. Julia Ring in The Yankee Girl 23, 24. The Rose Maid week of 26.—KEITH'S: Pierre of the Plains 19-24; good production and houses.—PORTLAND: Fine vaudeville bill.

BANGOR.—OPERA HOUSE: Julie Ring in The Yankee Girl Aug. 28-30 pleased four good audiences. The Klark-Urban co. opened 2 for week (except 6) in The Man of the Hour to packed house.

MARYLAND.

ANNAPOLIS.—COLONIAL: Al. H. Wilson Aug. 31 to good business.

MASSACHUSETTS.

FALL RIVER.—SAVOY: Under the management of Louis M. Boas the Savoy was reopened Labor Day with Alma, Where Do You Live? as the attraction. The co., which was an excellent one, comprised John Saunders, Don F. Nichols, Jesse Willingham, Will S. Beecher, Clay Cody, Harry Forbes, John F. McKenzie, May Latham, Roberta Bellinger, Martha Richards, and Catherine Flemming.—ACADEMY: Vaudeville to capacity.—BIJOU: Under new management and with new furnishings this theatre was reopened Labor Day to capacity.—ITEMS: Freebody Park, Newport, after one of the best seasons in its history, will close 14.—Lincoln Park Theatre closed 2.—Island Park closed 8.—George S. Wiley, local manager of the Savoy Theatre under Cahn and Grant, retired from that position Aug. 31. The change follows a visit to this city by Julius Cahn, head of the firm.—Louis M. Boas, manager of the Academy and the Premier theatres, has taken over the management of the Savoy for the season.

BOSTON.—SHUBERT: Arnold Daly in The Wedding Journey.—PLYMOUTH: William Hodge in The Man from Home.—TREMONT: The Count of Luxembourg.—BOSTON: The Greyhound.—MAJESTIC: The Million.—COLONIAL: The Quaker Girl.—HOLLIS: May Robson in A Night Out.—PARK: Rose Stahl in Maggie Pepper.—CASTLE SQUARE: John Craig Stock co. in The Fortune Hunter.—ST. JAMES: Stock co. in Thais.—TREMONT TEMPLE: The Durbar-Kinemacolor.

LAWRENCE.—COLONIAL: Julie Ring in The Yankee Girl opened the season 2 to large houses; good co. Primrose and Dockstader 7. Little Miss Fix-It 9.—OPERA HOUSE: Malley-Dennison Stock co. opened an indefinite engagement Aug. 31.

SOUTHBRIDGE.—BLANCHARD'S: Alma, Where Do You Live? Aug. 30; very good co. May Latham as Alma deserves special mention. 2-7: Vaudeville; very good bill headed by the Three Gammonds (late of Barnum and Bailey's Circus) in an acrobatic act.

SALEM.—EMPIRE: The Trail of the Lonesome Pine opened season Labor Day. Primrose and Dockstader 6.—ITEM: Two new theatres are being built in this city.

SPRINGFIELD.—COURT SQUARE: Primrose and Dockstader's Minstrels 2, matinee and night. Yiddish Players 3. Tim Murphy in Honest Jim Blunt 9-11.

ATHOL.—ELLSWORTH OPERA HOUSE: The Country Sheriff 3; good co. and business. Alma, Where Do You Live? 9.

HOLYOKE.—EMPIRE: Opened 2 with Keith vaudeville.—MOUNTAIN PARK CASINO: Vaudeville season closed 2-7.

MICHIGAN.

DETROIT.—OPERA HOUSE: A musical piece of considerable merit called The Girl at the Gate was the offering at the Opera House Aug. 26-31, featuring Cathryn Rowe Palmer, Herbert Corthell, Lucy Weston, and Olive Wyndham.—TEMPLE: A well selected vaudeville programme, headed by Jessie Busley and her co. in Miss 318, Rupert Hughes's clever playlet. Felix Adler and Homer Lind shared honors with the stellar act.—MILES: Willard was the novel headliner and Olive Weston was a popular feature.—LYCEUM: The White Slave 25-31. Last week, Where the Trail Divides.—AVENUE: Williams Imperials, featuring Harry Cooper.—GARRICK: Opened 9 with A Modern Eve.

SAULT STE. MARIE.—SOO OPERA HOUSE: Brewster's Millions Aug. 31; fair co. to light business. Bought and Paid For 2; good co.; fair business. The White Slave 5. Fort Brady Band Concert 6.

COLDWATER.—TIBBITS: The Servant in the House pleased a large and enthusiastic audience Aug. 28. At Eternity Gap 2. The Dragon Lilly 5. Edward Doyle and Louise Brown 9.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE: Paid in Full Aug. 26; good co. to small house. A Woman's Worst Enemy 28; fair, to small house. Brewster's Millions 10.

MINNESOTA.

ST. PAUL.—METROPOLITAN: Chauncey Olcott in Isle o' Dreams 1-7; big business. The Woman 8-11. Julian Eltinge 15-21. Merry Widow Remarried 22-28.—SHUBERT: Rube Welch and Kittie Francis in Big Musical Revue 1-7; good business. The Yoke 8-14. Cow and the Moon 15-21. Dian O'Dare 22-28.—ORPHEUM: Mein Liebchen, headlined to excellent business 1-7.—GRAND: Yankee Doodle Girls 1-7. Sam Rice and Daffydils 8-14.—STAR: Black Crook, Jr., 1-7.

MISSOURI.

ST. JOSEPH.—TOOTLE: Opening attraction of the season was Within the Law Aug. 30, 31; excellent co. The author, Bayard Veiller, was a former resident of St. Joseph. The Cow and the Moon 1-4.—LYCEUM: Opening attraction, Dave Lewis in Don't Lie to Your Wife, 29-31; made a decided hit to good business. The Shepherd of the Hills 1-4.—AIRDOME: The William Grew Stock co. 25-31 gave an excellent presentation of Never Again; business good. Opening play 1-7 was The Sweetest Girl in Dixie.

ST. LOUIS.—AMERICAN: The Penalty drew large crowds Aug. 25-31. The Common Law 1-7.—OLYMPIC: The Merry Widow Remarried, with Madame Adelaide Norwood, opened 1.—SHUBERT: Regular season opened 1 with Holbrook Blinn in A Romance of the Underworld.

HANNIBAL.—PARK: Season opened 2 with the Dorothy Reeves co. The Common Law 9.

NEBRASKA.

LINCOLN.—OLIVER: Miss Nobody from Starland, with Olive Vail, 2-7; excellent co., to big business.—ORPHEUM: L. M. Garman, resident manager, opened for the season 2 with a good programme to a capacity house.—LYRIC: Vaudeville and pictures to capacity houses.—ITEMS: Nebraska State Fair 2-7; record breaking crowds.—The Wortham and Allen shows on the midway.

OMAHA.—BRANDEIS: Rowland and Clifford are featuring Dave Lewis in Don't Lie to Your Wife, which opened to a fair house Aug. 26; co. adequate. The Shepherd of the Hills 5.—ORPHEUM: Opened Fall season with a good vaudeville bill 25.—ITEM: The Sells-Floto Circus played here 30.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE: The Fortune Hunter Aug. 24; good attendance; well pleased. Guy Brothers' Minstrels 28; medium attendance; fair satisfaction.—ITEM: Howe's Great London Shows 28; big crowds afternoon and night.

MANCHESTER.—MASSABESIC LAKE: Nashville Trabadours in The Darktown Follies of 1912 Aug. 26-2.—RUSTIC: Juneau Brothers, acrobats, headed bill 22-24.—AUDITORIUM: Opened vaudeville season on 26 with a good bill.

BERLIN.—ALBERT: Zoe Barnett in The Red Rose Aug. 27; large house; one of the best musical comedies ever presented here.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: Wilkins and Wilkins in a comedy, singing and talking act topped the bill Aug. 31.—ITEMS: George Silpath has been re-engaged by Manager Laning as stage director for the coming season. The Majestic picture and vaudeville house, which has been under the management of Renard Haines, has changed hands.—J. F. Eberbach, a Philadelphia pioneer in the managerial picture

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world, is the new owner. Extensive alterations will be made before the opening in September.

PATERSON.—OPERA HOUSE: The Opera House Players offered Mother 2-7 to large audiences.—LYCEUM: A Lucky Hoodoo 2-7 to well-filled houses; co. pleased.—EMPIRE: Ben Welch Burlesquers 2-4 and Dave Marion's Dreamland co. 5-7 both pleased large houses.—ORPHEUM: The Big Review co. 2-4 and Lady Buccaneers 5-7 were accorded hearty welcome by good audiences.

BRIDGETON. — CRITERION: The Spring Maid, with Gene Luneska as Princess Bosena, Aug. 22 pleased large audience; Hattie Fox merited special mention. Seven Days 27 to excellent business. The Common Law 28; good co. and business.

RED BANK.—LYCEUM: Charles K. Champlin Stock co. opened Aug. 26 in The Mills of the Gods, Alias Jimmy Valentine 27, Arizona 28, The Deep Purple 29, The Runaway Wife 31. The Girl from Rector's is offering for 6.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL: Lytell-Vaughan Stock co. closed phenomenally successful engagement of twenty-four weeks 2-7 with production of Checkers. The Power of the Throne 9-11. Aborn Opera co. in The Bohemian Girl 12. Mutt and Jeff 13, 14.—EMPIRE: Joe Hurtig's Social Maids Aug. 29-31, with George Stone, Billy Baker, and Jennie Austin, did big business, as did the Bowery Burlesquers, with Fitzgerald and Quinn, 2-4. The Taxi Girls 5-7. G. W. HERRICK.

SYRACUSE. — WIETING: Valeska Suratt pleased capacity business in The Kiss Waltz Aug. 30. Ralph Kellard Stock co. in Divorcons to large houses 2-7; closing week of stock season.—EMPIRE: The Polish Wedding had its American premier 31 to good-sized house; music excellent, John Mason in The Attack drew fairly well 2, 3.—BASTABLE: Life's Shop Window was produced 29-31, and pleased good-sized houses. Columbia Burlesquers, with Charlie Howard, to good business 2-4.—ITEMS: Sam Harris, of Cohan and Harris, was in town 31 to witness the opening of The Polish Wedding.—Owen Davis, who dramatized Life's Shop Window, was in town 29 for the first performance.

OSWEGO.—RICHARDSON: The regular season opened here on Aug. 13 with Al. G. Field's Minstrels, who played to excellent business. Harry Bulger in The Flirting Princess 14; fair business. Old Homestead 22, matinee and night; good business. Vaudeville and motion pictures on all open dates.—ITEMS: Fred R. Bosworth, who for two seasons managed the theatre at Gardner, Mass., and who until recently managed the Gem picture house here, has assumed the management of the Richardson Theatre.—Three new picture houses are being built.

NEWARK.—OPERA HOUSE: Season opened 7 with Human Hearts. De Rue Brothers' Minstrels 13. The Gamblers 28.—ITEM: This theatre, formerly known as the Sherman Opera House, has been purchased by the Newark Opera House Co., and is now known as the Newark Opera House. It has been leased to W. C. Garbutt, of Brooklyn, N. Y., who will be the manager. The entire house has been remodeled and placed in first-class condition.

BUFFALO.—SHEA'S: Canacity houses Aug. 26-31. At the Club, Ideal, the Diving Girl, and Hal Davis and co. were the big features.—LAFAYETTE: The Lady Buccaneers, with John C. Hanson, played to large houses 26-31.—GARDEN: Reopened 26-31 with Max Spiegel's College Girls of 1912; musical comedy with 50 people; big houses.

SARATOGA SPRINGS. — BROADWAY: The Fortune Hunter Aug. 30 drew good business and pleased. Three Twins 3; excellent co; gave satisfaction to a large audience. Bunty Pulls the Strings 19.—ITEMS: Downie and Wheeler's Circus 27 drew two good crowds.—The Pageant 19-24 was a great success.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Madame Sherry 2; packed house matinee and night. Tom Lewis in The Yankee Prince 3; good; fair house. Bohemian Girl 5 pleased. Moving pictures and vaudeville 6, 7.

WATERTOWN.—OPERA HOUSE: May A. Bell Marks and co. opened season in repertoire 2-7.—ORPHEUM: Closed for six months, was reopened 2-7 under management of Charles F. Gilmore, of Oswego. Sharpley Theatre co. in repertoire.

LYONS. — MEMORIAL: The regular season opened 2 with Sadie Belgarde Stock co. for a week's engagement to capacity. Plays: For Her Brother's Sake, Hidden Hand, and Her Bitter Atonement. Madame Sherry 18.

GLENS FALLS.—EMPIRE: Rose Stahl in Maggie Pepper Aug. 29. Fortune Hunter 31. Three Twins 2.—ITEM: Downie and Wheeler's World's Best Shows exhibited here 26, and gave satisfaction.

PENN YAN.—SAMPSON: The Whitesides-Strauss co. opened 2 for one week; capacity. Plays: The World and a Woman, Fifth Commandment, The Greatest Test, End of the Trail, Madame Helene, Girl from the Ranch.

KINGSTON.—OPERA HOUSE: Madame Sherry Aug. 31 pleased good business. The Girl in the Taxi 2 pleased good business. The Bohemian Girl 3. The Common Law 9. Mutt and Jeff 10.

TROY.—RAND'S: The Fortune Hunter Aug. 23, 24 pleased good audiences. Madame Sherry 27; good house; co., with a few exceptions, only fair. Rose Stahl in Maggie Pepper 28 delighted fine house; co. good. The Three Twins 29.

NEWBURGH.—ACADEMY OF MUSIC: Rose Stahl in Maggie Pepper Aug. 26 opened regular season here, to good business; pleasing performance. Little Miss Brown 27. Moving pictures and vaudeville 28.

JOHNSTOWN.—GRAND: The Gamblers 3. The Woman in the Case 6. Charles K. Champlin and co. 9-14.—ITEM: During the Summer this theatre has been entirely renovated.

FORT PLAIN.—THEATRE: Majestic Stock co. Aug. 30, to big business, in Pierre of the Plains; audience highly pleased. Madame Sherry 5; big business.

CORNING.—OPERA HOUSE: Mutt and Jeff 3 delighted full house. School Days 6. The Price 7. The Whiteside-Strauss Stock co. 9-14.

SALAMANCA. — ANDREWS: Freckles 2; well received to capacity.—ITEM: Kenjockety Wild West 31; packed tents.

SAUGERTIES.—MAXWELL OPERA HOUSE: Three Twins Aug. 27; excellent; capacity house. The Girl of the Underworld 2.

OHIO.

COLUMBUS. — SOUTHERN: Season opened Aug. 26 for week with Bought and Paid For; good business. Dark week 2.—HARTMAN: Season opened 26 for week with Al. G. Field's Minstrels; good business. Dark week 2.—HIGH STREET: Thomas E. Shea in repertoire week 2.—B. F. KEITH'S: Patsy Doyle, Belle Story, Clara Ballerini, Smythe and Hartman, the Three Lyres, Macart and Bradford, Harry Beresford and co., Martinetti and Sylvester week 2.—BROADWAY: George B. Reno and co. in The Misfit Army and five other features week 2.—COLONIAL: Kalma and co. and four other acts 2.—OLENTANGY: Summer stock season closed 1.

CLEVELAND. — OPERA HOUSE: George Evans and his Honey Boy Minstrels 2-7.—COLONIAL: The Third Degree 2-7.—CLEVELAND: Her Great Match.—GRAND: Florence Mills as Alma in Alma, Where Do You Live? 2-7.—EMPIRE: Vaudeville 2-7. Cook and Lorent, the Two Millionaire Tramps in The American Beauties.—PROSPECT Vaughan Glaser in The Grain of Dust 2-7.—STAR: The Girls from Missouri 2-7.—HIPPODROME: Vaudeville 2-7.

HAMILTON.—SMITH'S: The Earl Stock co. Aug. 26-31; good business. Plays presented: Barriers Burned Away, Hello Bill, One Girl in a Thousand, The White Squaw, The Love Route, and A Woman's World. George Sidney in Busy Izzy 1 pleased two good-sized audiences. The Black Patti co. in Captain Jasper 3. The Traveling Salesman 10. George Evans's Minstrels 15.

YOUNGSTOWN.—GRAND OPERA HOUSE: Al. G. Field's Minstrels opened season Aug. 22 with standing room only. The Lady Buccaneers 23, 24; played to large and well pleased houses. Queen of the Follies Bergere 26-28 pleased good business.—PRINCESS: Vaudeville and pictures 26-28; played to packed houses.—IDORA PARK: Vaudeville 26-31, playing to large business.

NEWARK.—GILGER: The Nancy Boyer Stock co. closed a very satisfactory week's business Aug. 24, pleasing fair sized houses; plays: Such a Little Queen, Agnes, and Divorcons.

AKRON.—GRAND: Al. G. Field's Minstrels Aug. 24 opened house to capacity at both performances. U. T. C. 26-28, as usual, drew well.

OKLAHOMA.

OKLAHOMA CITY.—FAIR PARK: North Brothers Stock co. in Divorcons Aug. 26-31; Genevieve Russell received much favorable comment in the lead; business only fair, due to the extreme hot weather.

PENNSYLVANIA.

SCRANTON.—LYCEUM: Billy the Kid, with Berkeley Haswell, Aug. 31; good, to fair business. Mr. Haswell as Billy was excellent and merits special mention. His support was very good. The Common Law 2, 3, with matinee; a strong co. to excellent business. Helen Hamell as Valaria West and Madaw Tyrone as Rita Tevis were excellent. Martha Conway, LeRoy McNichol, Edward Wilson, and William Swayne merit special mention. Walter Whiteside in The Typhoon 4; a very good co. to big business. Mr. Whiteside and Florence Fisher shared first honors. They were ably supported. The Price 5. Madame Sherry 6, 7. Rose Maid 9, 10. John Mason 13, 14.—POLI'S: The Third Degree was the offering 2-7 to excellent business. Paul Everton (for this play only) as Richard Brewster scored a well merited hit. The part of Annie Jeffries suited Lillian Bayer. David Walters, Alice Baker, James O'Neill, and Thomas F. Swith merit special mention.—COLUMBIA: The Lady Buccaneers 2-4; co. and business excellent. The Big Review 5-7. Dante's Daughters 9-11. The Tiger Lilies 12-14.

PITTSBURGH.—ALVIN: Opened the season 2 with Neil O'Brien's Minstrels, including Billy B. Van, Eddie Mazier, W. H. Thompson, Exposition Four, Al. Fontaine, Jack McShane, Doran and Strong, Will Alexander, George Hagen. A Butterfly on the Wheel 9-14.—NIXON: Julian Eltinge in The Fascinating Widow opened this house 2.—LYCEUM: Eugenie Blair in Madame X drew large audiences 26-31; her acting was effective; the role of Raymond Fioriot was handled in a capable manner by Herbert Charles. The Country Boy last week, being followed by The Fortune Hunter.—GRAND: The tenth anniversary of the inauguration of vaudeville was celebrated at the Grand Opera House 26-31, the bill being headed by the Meistersingers. — ITEM: The Pittsburgh Exposition opened its annual season 28, the attendance being at least 12,000. The Russian Symphony Orchestra, Modest Altschuler conducting, presented the initial programme.

ALLENTOWN. — LYRIC: After the usual Summer housecleaning the regular season was opened Aug. 23 with The Spring Maid, with Gene Luneska, Hattie Fox, Arthur Wooley, J. H. Goldsworthy, and Arthur Hyde in the principal roles. This was the first performance by the co. this season, and the production went with remarkable smoothness. Miss New York, Jr., by a competent cast, was well received 24. The Girls from Missouri, featuring Eva Mull, drew fair houses, matinee and night, 26. The two-act musical skit, The Littlest Leading Lady, pleased. The Common Law, by an exceedingly good co. 27, held the close attention of a fair-sized audience.

LANCASTER.—FULTON: This season opened auspiciously with The Spring Maid Aug. 24, with Gene Luneska and a good co., pleasing a full house.—COLONIAL: Good vaudeville bills; pleased large audiences.—ROCKY SPRINGS PARK: Sousa's Band delighted two very large audiences 24.—ITEM: Wilmer and Vincent and Nathan Appel, who control the Orpheum and Colonial theatres in Harrisburg, have leased the York Opera House and Auditorium, York, Pa. The York theatres are owned by a stock co., in which C. A. Yecker, of Fulton Opera House, Lancaster, Pa., and B. C. Pents, of York, are interested.

ALTOONA.—MISHLER: The Spring Maid on Aug. 28, with Gene Luneska; big business. The Girls from Missouri 29; fair patronage. The White Squaw 30 to medium house. Black Patti Comedy co. 30; large audience. The Girl of the Mountains 2. One Day 3. Miner's Americans 4, 5. My Wife's Family 6. The Wolf 7.—ORPHEUM: Richards and Kyle headed bill 26-31.—PARK: E. J. Hall's Associate Players presented The Third Degree to good attendance 26-31. — LAKEMONT PARK: The Hungarian Orchestra remains the attraction.

JOHNSTOWN. — CAMBRIA: The Spring Maid, with Gene Luneska, pleased big business Aug. 29. The Girl from Missouri 30; good attraction and business. The White Squaw 31; fair performance and business. Black Patti 2; good attraction and business. A Girl of the Mountains 3; fair attraction and business. One Day 4. Miner's Americans 6. My Wife's Family 7. The Common Law 9. The Rosebuds 12, 13.

WILLIAMSPORT.—LYCOMING: The Black Patti opened the season Aug. 29 to good-sized audience; co. fair. The Common Law 30 to good house. Merkle-Harder co. 2-7; first half of week in The Barrier, Girls, Brewster's Millions, and Burglar and the Lady to large audiences. The Rose Maid 12.—FAMILY: Specialties and motion pictures 2-7 opened season to capacity.

WASHINGTON. — GLOBE: Billy Allen's Big Musical Comedy co. Aug. 26-31 drew good business entire week and scored in King of Kokomo, Man Behind, Mr. Plaster of Paris, Girl from Chili, Tatters and the Bear. Night in the Winter Garden. Black Patti drew well-filled house 3.

READING.—ACADEMY OF MUSIC: The season opened with The Girls from Missouri, a good burlesque organization, Aug. 27, with matinee; good business at both performances. The Common Law 28, with matinee, to two good houses. Thomas W. Ross in The Only Son 29.

BRADFORD.—THEATRE: Neil O'Brien's Minstrels Aug. 27 opened season, playing to capacity house, due in part to the appearance of Walter Lindsey, of this city, as a female impersonator; the show gave excellent satisfaction.

SUNBURY. — CHESTNUT STREET OPERA HOUSE: Introduce Me 10 will open season.—ROLLING GREEN PARK: Clara Turner Stock co. 2-7. A Woman and the World and The Lion and the Mouse.

GREENVILLE.—LAIRD: Grahame Stock co. in repertoire Aug. 26-31 pleased fair houses. Rita Eichert 2-4, singing and whistling specialty, and pictures; drew well. Percy Brown 5-7.

HONESDALE.—LYRIC: Season opened Aug. 28 with Black Patti; failed to please good business. Madame Sherry 4; excellent co. to fair business.

CORRY. — LIBRARY: The Howell-Keith Stock co. opened this house for the season 2-7 in a repertoire of good plays.

BRADFORD.—THEATRE: Martin's U. T. C. 4 pleased two large houses. Freckles 7. School Days 8. The Gamblers 12.

RHODE ISLAND.

NEWPORT. — FREEBODY PARK: Rutan's Song Birds, Four Luciers, Grant Gardner, Zena Keife, Cornella and Wilbur, Cole Tronze 2-7; capacity houses.—OPERA HOUSE: John T. Ray, Princess Susanne, Le Boeuf Brothers, Emperor, Gilden Sisters, Willisch 2-7; good business.—COLONIAL: Richards and Montrose, Kendall's Auto Doll, the Flying Wernts, Mr. and Mrs. J. J. Dowling, Finn and Ford, James Spissel and co. 2-7; big houses.

PROVIDENCE.—KEITH'S: Albee Stock co. closed season Aug. 26-31 in Going Some. Vaudeville opened Labor Day.—EMPIRE: Stock co. opened Labor Day in The Gamblers.—WESTMINSTER: The Winning Widows 26-31. The Big Galety Girls 2-7.—COLONIAL: Opened Labor Day with Alice Lloyd in Little Miss Fix-It.

SOUTH CAROLINA.

GREENVILLE.—GRAND OPERA HOUSE: The season opened 7 with Naughty Marietta. The Balkan Princess 9.

TENNESSEE.

BRISTOL.—COLUMBIA: Vaudeville 2-7, including Goff Phillips, the Gypsy Players, Klien and Yoste, Dick Miller, Field and Fink, Buckley and Moore, and motion pictures. The Musical Bynos, the Oriole Trio, Paul Stephens, Vardaman, Jed and Ethel Dooley, and motion pictures 9-14.—HARMERLING: Forty-five Minutes from Broadway 7.

CHATTANOOGA. — LYRIC: The Balkan Princess 3. Al. G. Field's Minstrels 5.

TEXAS.

EL PASO.—AIRDOME: Albert Taylor Stock co. closed engagement Aug. 25-31. Howard Foss's new Coney Island Comedy co. opened 2 in The Girl from Rector's.—ITEMS: The Crawford Theatre, after many improvements, will be opened late in September.—The El Paso Theatre is being renovated preparatory to opening of season.

VERMONT.

BARRE.—OPERA HOUSE: The Red Rose Aug. 28. The Fortune Hunter 3. The Three Twins 9.

ST. ALBANS.—OPERA HOUSE: Girl from Broadway 2; fair co., to small business.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC: Madame Sherry 2-5; good show to satisfactory business. The Confession 6. Mutt and Jeff 9, 7. Polly of the Circus 9.—BIJOU: Seven Days 2-7 to good business. Traveling Salesman 9-14.—COLONIAL: Bill 2-7: Dan Mason and co., Golden and Hughes, Adair and Dahn, the Oriole Trio, the Fredericks, and pictures.—LUBIN: Bill 2-7: The Operator, Hazel Fearn, Dilkes and Wade, James E. Rowe, and pictures.

NEWPORT NEWS.—ACADEMY OF MUSIC: The Balkan Princess Aug. 26 pleased good house. The Old Homestead 30 pleased capacity. Alma, Where Do You Live? 2; matinee and evening; good co.; fair houses. Mutt and Jeff 3; good co., to capacity. The Confession 4; fair co.; good house.

PETERSBURG.—ACADEMY: Season opened Aug. 31 with The Old Homestead to large and pleased audience. Alma 3 delighted large house.

WASHINGTON.

SEATTLE.—THEATRE: The Pollard Juvenile Opera co. in The Toymaker Aug. 25-31; entertained large audiences.—METROPOLITAN and MOORE: Dark 25-31.

WEST VIRGINIA.

WHEELING.—COURT: Thomas Ross, with a splendid co., in The Only Son Aug. 31 to fair business. Howe's pictures drew big business 2, 3. The Spring Maid 4, 5. The Littlest Rebel 6, 7.—ORPHEUM: After being redecorated this theatre, formerly the Apollo, was opened with high-class vaudeville 2.

WISCONSIN.

EAU CLAIRE.—GRAND: The Four Van Staats and moving pictures Aug. 26-1, pleasing big houses. E. J. Dowling has sold his holdings in the Orpheum, of this city, and acquired an interest in the Grand. The policy of the Grand this season will be to play one big attraction a week and high-class vaudeville and moving pictures at popular prices on all other nights. Mr. Dowling will manage the moving picture and vaudeville department and R. J. Heatwick will continue to be manager for the other attractions, as heretofore.—ORPHEUM: Walter Bonell has obtained the controlling interest in the Orpheum and taken over the management. Della Watson Bonell has organized a high-class orchestra and this house will abandon vaudeville and continue with music and moving pictures only.

KENOSHA.—RHODE OPERA HOUSE: Opened Aug. 30 with Casey Jones; pleased fair house. The Shepherd of the Hills 1 pleased medium-sized audience. The Divorce Question 2, matinee and night, to good business.—ITEMS: Gollmar Brothers' Show 22; two performances; big business.—Vaudeville season opened at the Bijou Theatre 29 with several good acts.

RACINE.—THEATRE: The City opened regular season 1; fine production to two good houses. Shepherd of the Hills 2; excellent co. Sarah Padden in Kindling 5. Jersey Lillies 7.—ITEM: C. H. Banther, of Detroit, Mich., is now manager of the Racine Theatre.

JANESVILLE.—MYERS GRAND: Shepherd of the Hills Aug. 25; business and production good. My Friend from Arkansas 1. The Kissing Princess 2. Beautiful Bagdad 6. The Divorce Question 11.

PORTAGE.—OPERA HOUSE: The Kissing Princess 5. The Shepherd of the Hills 6. The Balance 16. The Servant in the House 23. The Blue Mouse 27. Wininger Brothers week of the 30th.

BELOIT.—WILSON'S OPERA HOUSE: The Rosary pleased large house Aug. 24. The Well did good business 28. Faust 30.

CANADA.

MONTREAL.—HIS MAJESTY'S: Regular season opened Aug. 26, to big business, with The Quaker Girl, featuring Ina Claire and Percival Knight. The Red Rose 2-7.—PRINCESS: Opened 26, to good business, with Harry Bulger in The Flirting Princess. The New Barmaid 2-7.—ORPHEUM: Presents a good bill with Miller Kent and co. in The Real Mr. G., Cheyenne Days, and A Flying Piano act as the chief features.—FRANCAIS: Vaudeville and moving pictures drove a drawing card.—GAIETY: The new Gaiety Theatre opened 26 with Bowery Burlesquers, to a packed house; performance good.—NATIONAL FRANCAIS: Le Farriolde, by Adolphe Belot, 26-31.—NATIONOSCOPE: Les Deux Orphelines 26-31.—SOHMER PARK: The Manikins are the leading feature.—LYRIC: Virginia King and Knox Brothers are the leading features.—ROYAL: Opened 31 with La Africa.—ITEM: Manager H. Quintus Brooks, of His Majesty's, and Manager George Driscoll, of the Orpheum, have returned from a trip to Europe, to take up their managerial duties for the season.

LONDON, ONT.—GRAND OPERA HOUSE: The Arrival of Kitty Aug. 30, 31, three performances, to good attendance and satisfaction. Fiske O'Hara in The Rose of Kildare 2, two performances, to the usual big holiday patronage. Locally it is considered the best play he has yet appeared in. The support is good and the scenic effects particularly pleasing.

SASKATOON, SASK.—EMPIRE: Closed for repairs the past two weeks. Opened 6 and 7 by Mort H. Singer's musical comedy, The Heart Breakers, with George Damerel.—SHERMAN STAR: Lewis and Lake Vaudeville co. re-engaged for week of 2; played to capacity houses.

ST. CATHARINES, ONT.—GRAND: Season opened Aug. 24 with The Old Homestead; pleasing capacity. The Light Eternal 30, 31 also delighted capacity houses; exceptionally good co. Louise Dunbar, Bessie Bennett, John Milton, Alfred Erickson, Aaron Honey, and James Nelson appeared to advantage.

OTTAWA, ONT.—RUSSELL: Opened for season with The Flirting Princess 2-4; fair performance and business. The Bachelor's Baby 5-7. The Red Rose 9-14.—COLONIAL: Stock co. (second season) 2 in Leah Kleschna; pleased large audiences.—DOMINION: Vaudeville 2-7 pleased big business.

CALGARY, ALTA. — SHERMAN GRAND: Constance Crowley in Divorcons Aug. 26-31 and The Late Mr. Castello; good co.; light business.—EMPIRE: Strong Vaudeville bill 22-28; capacity.—LYRIC: Imperial Musical Comedy co. 26-31; repertoire; good co. and business.

ST. JOHN, N. B.—OPERA HOUSE: Over Night 2-7 opened to two fair holiday houses; pleasing show; much enjoyed. — CENTENARY HALL: David Bispham 6.—ITEM: The St. John Exhibition opened Aug. 31 to good attendance.

MOOSE JAW, SASK.—CITY: Billy Clifford in The Girl, the Man, and the Game Aug. 21, 22; excellent co. and good business. The Missouri Girl 30.

BRANTFORD, ONT.—GRAND OPERA HOUSE: The Havoc 2 pleased a small house. Get-Rich-Quick Wallingford 3; good performance to small house.

HALIFAX, N. S.—ACADEMY OF MUSIC: Bunty Pulls the Strings 3-7; splendid performance to large audiences.

MEYER'S MAKE-UP 10¢

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Nethersole): Albany, N. Y., 20, 21, Pittsburgh, Pa., 23-28.
ARAB, THE: Burlington, Ia., 15.
ARLISS, GEORGE (Liebler and Co.): New York city Aug. 31-Oct. 5.
AZTEC ROMANCE (O. U. Bean and Co.): Philadelphia, Pa., 9-21.
BABY MINE (Eastern: Wm. A. Brady): Dover, N. J., 16, Easton, Pa., 17, Allentown 18, Honesdale 19, Scranton 20, Binghamton, N. Y., 21, Oneonta 23, Owego 24, Waverly 25, Elmira 26, Cortland 27, Ithaca 28.
BACHELOR'S HONEYMOON (Gilson and Bradfield): Sibley, Ia., 11, Swea City 12, Marathon 14.
BALANCE, THE (Co. A; A. J. Hicks): Portland, Mich., 11, St. Johns 12, Saginaw 13, Litchfield 14, Flint 15, Pontiac 16, Jackson 17, Monroe 18, Coldwater 20.
BALANCE, THE (Co. B; Messrs. Gorham and Rowlader): Waukesha, Wis., 11, Ft. Atkinson 12, Janesville 13, Stoughton 14, Madison 15.
BEVERLY (Central; Geo. A. Sullivan): Hamilton, N. Y., 11, Camden 12, Oneida 13, Auburn 14, Canajoharie 16, St. Johnsville 17, Oxford 18, Corning 19, Addison 20, Olean 21, Fredonia 22, Marysville 23, Ashtabula, O., 26, Sharon, Pa., 28.
BILLY THE KID (Herbert Farrar): York, Pa., 11, Huntington 12, Houtzdale 13, Altoona 14, Barnesboro 16, Dubois 17, Blairsville 18, Tarentum 19, Latrobe 20, Connellsville 21, Uniontown 23, Mt. Pleasant 24, Irwin 25, McKeesport 26, Greensburg 27, Johnstown 28.
BIRD OF PARADISE (Oliver Morosco): Chicago, Ill., Sept. 1—indefinite.
BLAIR, EUGENIE (Nicoll and French): Rochester, N. Y., 9-14, Washington, D. C., 16-21, Jersey City, N. J., 23-28.
BLUE BIRD (Messrs. Shubert): Syracuse, N. Y., 9-14, Detroit, Mich., 16-21.
BOOTH, VIRGINIA (R. W. Laithe): Sharbot Lake, Can., 11.
BOUGHT AND PAID FOR (Wm. A. Brady): San Francisco, Cal., 2-14.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26, 1911—indefinite.
BOUGHT AND PAID FOR (Wm. A. Brady): Bridgeport, Conn., 11.
BREWSTER'S MILLIONS (Al. Rich Producing Co.): Crystal Falls, Mich., 11, Calumet 12, Hancock 13, Ironwood 14.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): New York city Oct. 10-Sept. 14.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Sidney, N. S., 9, 10, New Glasgow 11, Amherst 12, Moncton 13, Fredericton 14, St. John, N. B., 16-19.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Milwaukee, Wis., 8-14.
BUTTERFLY ON THE WHEEL (Lewis Waller): Pittsburgh, Pa., 9-14.
BURKE, BILLIE (Charles Frohman): New York city Sept. 9—indefinite.
CITY, THE: Chicago, Ill., 8-14.
CITY, THE (United Play Co.): Charles City, Ia., 11, Mason City 12, Oelwein 13, Waterloo 14, Cedar Rapids 15, Traer 16, Tama 17, Anamosa 18, Savannah Ill., 19, Rock Island 20, Davenport, Ia., 21, Burlington 22, Washington 23, Ottumwa 24, Centerville 25, Albia 26, Newton 27, Grinnell 28.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
COHAN, GEORGE M. (Cohan and Harris): Hartford, Conn., 16 New York city 23—indefinite.
COLLEGE BOY (Paul F. Atkins): Iola, Wis., 11, Clintonville 12, Oconto Falls 13, Oconto 14.
COMMON LAW (A. H. Woods): New Orleans, La., 8-14.
COMMON LAW (Co. B: A. H. Woods): Denver, Colo., 18-21.
COMMON LAW (A. H. Woods): Springfield, Mass., 21, Bridgeport, Conn., 24.
CONCERT, THE (David Belasco): New Haven, Conn., 13, 14, New York city 16-28.
CONFESSION, THE: Cleveland, O., 9-14.
CONFESSION, THE: Columbia, S. C., 11.
COUNTRY BOY (H. B. Harris, Inc.): Columbus, O., 9-14, Dayton 16-21, Cincinnati 23-28.
COUNTY SHERIFF (Messrs. Wee and Lambert): Manchester, N. H., 11, Plymouth, Mass., 16, No. Attleboro 17, Essex, Conn., 18, Deep River 19, So. Manchester 20, New Britain 21, Easthampton 23, Plainfield, N. J., 28.
COW PUNCHER (Brandon's): Benson, Minn., 11, Morris 12, Brown Valley 13, 14.
DALY, ARNOLD (H. H. Frazee): Boston, Mass., 9-28.
DIVORCE QUESTION (Rowland and Clifford): Janesville, Wis., 11, Belvidere, Ill., 12, Beloit, Wis., 13, Madison 14, La Crosse 15, Eau Claire 16, Stillwater, Minn., 17, Hastings 18, Red Wing 19, Faribault 20, Owatonna 21, Winona 22, Rochester 23, Waseca 24, St. Peter 25, Mankato 26, New Ulm 27, Austin 28.
DREW, JOHN (Charles Frohman): New York city Sept. 2—indefinite.
EAST LYNNE: Des Moines, Ia., 14, 15.
ELI AND JANE (Louis H. Daly): Salisbury, Mo., Sumner 12, Browning 13, Green City 14.
EXCUSE ME (Western; Henry W. Savage): White Plains, N. Y., 26, Kingston 27, Schenectady 28.
FAIRBANKS, DOUGLAS (Cohan and Harris): Philadelphia, Pa., 16-28.
FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.
FARNUM, DUSTIN (A. H. Woods): Kansas City, Mo., 8-14.
FARNUM, MARSHALL (A. H. Woods): Youngstown, O., 12, Hammond, Ind., 29.
FARNUM, WILLIAM (A. H. Woods): Brooklyn, N. Y., 9-14.
FAUST (Manley and Campbell's): Princeton, Wis., 11, Wausaca 12, Marshfield 13, Merrill 14, Wausau 16, Tomahawk 17, Phillips 18, Ladysmith 19, Barron 20, New Richmond 21, Chippewa Falls 22.
FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12—indefinite.
FORTUNE HUNTER (Cohan and Harris): Pittsburgh, Pa., 9-14.
FORTUNE HUNTER (Aarons Associated Theatres, Inc.): Concord, Mass., 11, Clinton 12, Fall River 13, 14, Lowell 16-21, Dover, N. H., 23, Togus, Me., 24, Rockland 25, Bar Harbor 26, Eastport 27, Calais 28.
FORTUNE HUNTER (Western; Aarons Associated Theatres, Inc.): Punxsutawney, Pa., 11, Dubois 12, Butler 13, Bradford 14, Kane 16, St. Marys 17, Ridgway 18, Warren 19, Jamestown 20, Corry 21, Titusville 23, Oil City 24, Franklin 25, Meadville 26, Greenville 27, Warren, O., 28.
FORTUNE HUNTER (Coast; Rowland and Clifford): La Salle, Ill., 11, Ottawa 12, Aurora 13, Joliet 14, Hammond, Ind., 15, Kankakee, Ill., 16, Hoopeston 17, Danville 18, Urbana 19, Charleston 20, Mattoon 21, Belleville 22, Duquoin 23, Benton 24, Centralia 25, Taylorville 26, Jacksonville 27, Louisiana, Mo., 28.
FRECKLES (Central; A. G. Delamater): Ridgway, Pa., 11, Warren 12, Corry 13, Erie 14, Chicago, Ill., 16—indefinite.
GAMBLERS, THE (Ed. McDowell): Warren, Pa., 11, Bradford 12, Wellsville, N. Y., 13, Jamestown 14, Olean 16, Salamanca 17, Hornell 18, Penn Yan 19, Corning 20, Elmira 21, Geneva 23, Batavia 24, Newark 25, Lyons 26, Syracuse 27, 28.
GARDEN OF ALLAH (Liebler and Co.): Chicago, Ill., Aug. 31—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Indianapolis, Ind., 12-14.
GIRL FROM BROADWAY (C. Anderson): Malone, N. Y., 14, St. Regis Falls 15, Norwood 16, Massena 17, Gouverneur 18, Philadelphia 19, Lowville 20, Boonville 21, 22, Rome 23, Ilion 24.
GIRL FROM RECTOR'S (Wm. Warmsher): Boonville, Ill., 11, Homer 12, Monticello 13, Decatur 14, Burlington, Ia., 15.
GIRL FROM U. S. A. (Woods and Chalker): Helena, Mont., 11, Hamilton 12, Stevensville 13, Missoula 14, Wallace, Ida., 15, Spokane, Wash., 16, Lewiston, Ida., 17, Walla Walla, Wash., 18, No. Yakima 19.
GIRL IN THE TAXI (A. H. Woods): Chicago, Ill., 8-14.
GIRL IN THE TAXI (Michael Faraday): London, Eng., Sept. 7—indefinite.
GIRL OF THE MOUNTAINS (Messrs. Wee and Lambert): Thomas, W. Va., 11, Lonaconing, Md., 12, Berlin, Pa., 13, Boswell 14, Irwin 16, Charleroi 18, Donora 19, Waynesburg 20, Washington 21.
GIRL OF THE SUNNY SOUTH (W. C. Downs): Dover, Me., 11, Millinocket 12, Island Falls 13, Houlton 14, Mars Hill 16, Presque Isle 17.
GIRL OF THE UNDERWORLD (Messrs. Wee and Lambert): Williamstown, Pa., 11, Lykens 12, Boyersford 13, Bridgeton, N. J., 14, Phoenixville, Pa., 16, West Chester 17, Centerville, Md., 20, Pocomoke City 21, Crisfield 23, Cambridge 24, Salisbury 25, Camden, N. J., 26-28.
GIRL OF THE UNDERWORLD (Northern: Wee and Lambert): Dannemora, N. Y., 12, Essex 13, Westport 14, Elisabethtown 16, Keene Valley 17, Lake Placid 18, Saranac Lake 19, Chateaugay 21.
GIRL OF THE UNDERWORLD (Western; Chas. Parker): Butler, Ind., 11, Auburn 12, Hartford City 13, Anderson 14, Milroy 15, New Castle 20, Muncie 21, Alexandria 23, Peru 24, Frankfort 25, Wavesland 26, Rensselaer 27.
GOOSE GIRL (Baker and Castle): Raleigh, N. C., 11, Durham 12, Winston-Salem 13, Greensboro 14, Charlotte 16, Spartanburg, S. C., 17, Greenville 18, Anderson 19, Abbeville 20, Athens, Ga., 21, Atlanta 23-28.
GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 5—indefinite.
GRAUSTARK (United Play Co.): Mt. Sterling, Ill., 11, Decatur 13, Bloomington 14, Joliet 15, Aurora 16, Sycamore 17, Harvard 18, Janesville, Wis., 19, Elkhorn 20, Rockford, Ill., 21, Dubuque, Ia., 22, Elkader 23, Decorah 24, Mason City 25, Osage 26, Cedar Falls 27, Waterloo 28.
GREYHOUND (Wasenhals and Kemper): Boston, Mass., Sept. 2—indefinite.
HAWTREY, WILLIAM (A. G. Delamater): Boston, Mass., Sept. 16—indefinite.
HE FELL IN LOVE WITH HIS WIFE (Robert Campbell): Poughkeepsie, N. Y., 25.
HERFORDS, THE (Liebler and Co.): New York city Sept. 2—indefinite.
HODGE, WILLIAM T. (Liebler and Co.): Boston, Mass., Aug. 31-Sept. 28.
HONEST JIM BLUNT (Liebler and Co.): Springfield, Mass., 9-11, Middletown, Conn., 12, New York city 16—indefinite.
HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Pontiac, Mich., 15.
ILLINGTON, MARGARET (Edward J. Bowes): Brantford, Can., 11, Guelph 12, Hamilton 13, 14, Galt 16, Stratford 17, St. Thomas 18, Woodstock 19, St. Catharines 20.
IN OLD KENTUCKY (Litt and Dingwall): Prince Albert, Sask., Can., 11, 12, Saskatoon 13, 14.
JUNE MADNESS (Winthrop Ames): New York city Sept. 26—indefinite.
KINDLING (United Play Co.): Burlington, Ia., 12, Quincy, Ill., 14, Alton 15, Centralia 16, Effingham 17, Taylorville 18, Jacksonville 19, Urbana 20, Bloomington 21, Springfield 22, Macomb 23, Peoria 24, 25, Kewanee 26, Princeton 27, Aurora 28.
KISMET (Harrison Grey Fiske): Chicago, Ill., Sept. 23—indefinite.
LIFE'S SHOP WINDOW (Cliff Gordon): Cleveland, O., 9-14.
LIGHT ETERNAL (M. E. and E. W. Rice): Woodstock, Can., 11, 12, St. Thomas 13, 14, Brantford 16, 17, Guelph 18, 19, Peterboro 20, 21, Orillia 23, Lindsay 24, Belleville 25, 26, Kingston 27, 28.
LION AND THE MOUSE (United Play Co.): Kalamazoo, Mich., 11, Belding 12, Owosso 13, Charlotte 14, Michigan City, Ind., 15, Holland, Mich., 16, Muskegon 17, Traverse City 18, Mayne 20, East Jordan 21, Cheboygan 22, Sault Ste. Marie 24, Sudbury, Can., 25, New Liskeard 26, Haileybury 27, Cobalt 28.
LION AND THE MOUSE (United Play Co.): Lewiston, Ida., 9-14, Great Falls, Mont., 15-21, Helena 23-28.
LITTLE MISS BROWN (William A. Brady): New York city Aug. 29—indefinite.
LOTTERY MAN (Merle H. Norton): Brookings, S. Dak., 11 Huron 12, 13, Watertown 14, Milbank 16, Ortonville, Minn., 17, Willmar 18, Benson 19, Wahpeton, N. Dak., 20, Detroit, Minn., 21, Valley City, N. Dak., 23, Jamestown 24, Bismarck 25, Mandan 26.
MACK, ANDREW: Oakland, Cal., Sept. 16-Oct. 12.
MAN HIGHER UP (Jos. M. Gaites): Pittsburgh, Pa., 9-14, Chicago, Ill., 16—indefinite.
MANN, LOUIS (Werba and Luescher): New York city 9-14, Brooklyn, N. Y., 16-21, Philadelphia, Pa., 23-Oct. 5.
MAN'S WORLD, A: Montreal, Can., 9-14.
MASON, JOHN (Charles Frohman): Reading, Pa., 11, Harrisburg 12, Scranton 13, 14.
MASTER OF THE HOUSE (Messrs. Shubert): New York city Aug. 22—indefinite.
MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 7—indefinite.
MILESTONES (Messrs. Klaw, Erlanger and Brooks): Chicago, Ill., Sept. 23—indefinite.
MILLER, HENRY (Klaw and Erlanger): Buffalo, N. Y., 9-11, Syracuse 16-18, Rochester 19-21, Baltimore, Md., 23-28.
MILLION, THE (Eastern; Henry W. Savage): Boston, Mass., Aug. 19-Sept. 21, Lawrence 23, Lowell 24, Lewiston, Me., 25, Bangor 26, Portland 27, 28.
MISSOURI GIRL (Norton and Rith): Calgary, Can., 9-11, Edmonton 12-14, Wetaskiwin 15, Stettler 17, Castor 18, Red Deer 19, Olds 20, Innisfail 21, High River 23, MacLeod 24.
MODEL, THE (Charles Frohman): New York city Aug. 31—indefinite.
MOLLY MAKE BELIEVE (Wm. Stoermer): Providence, R. I., 9-14.
NAZIMOVA, MME. (Charles Frohman): Toronto, Can., 9-14, Montreal 16-21.
NE'ER DO WELL (Authors' Producing Co.): New York city Sept. 2—indefinite.
NEWMAN, JOSEPH (Clair Bosman): Chama, N. Mex., 11, Pagosa Springs, Colo., 12, Durango 13, Silverton 14, Farmington, N. Mex., 16, Durango, Colo., 17, Mancos 18, Cortez 19, Telluride 20, Ouray 21, Crested Butte 23, Gunnison 24, Montrose 25, Olathe 26, Paonia 27, Hotchkiss 28.
NEW SIN (Liebler and Co.): Chicago, Ill., Sept. 16—indefinite.
OFFICER 666 (Middle West; Cohan and Harris): Fall River, Mass., 19.
OFFICER 666 (Cohan and Harris): New York city Aug. 12—indefinite.
OFFICER 666 (Cohan and Harris): San Francisco, Cal., 16-28.
O'HARA, FISKE (Augustus Pitou, Jr.): Toronto, Can., 9-14, St. Catharines 16, Galt 17, Brantford 18, Peterboro 19, Belleville 20, Kingston 21, Brockville 23, Ottawa 24-26, Ogdensburg, N. Y., 27, Watertown 28.
OLCOTT, CHAUNCEY (Henry Miller): Winona, Minn., 16, Des Moines, Ia., 25.
OLD HOMESTEAD (Coast; Frank Thompson): Moose Jaw, Sask., Can., 10, 11, Regina 12, 13, Prince Albert 14, Saskatoon 16-18, Edmonton, Alta., 20, 21, Calgary 23-25, Revelstoke, B. C., 27, Kamloops 28.
OLE OLSON (William Gray): East Jordan, Mich., 10, 11, Cheboygan 12, Onawa 13, Alpena 14, Manistique 16, Gladstone 17, Escanaba 18, Norway 19, Iron Mountain 20, Bessemer 21, Ashland, Wis., 22, Bayfield 23, Washburn 24, Duluth, Minn., 25, Superior, Wis., 26 Iron River 27, Choquet, Minn., 28.
OLIVER TWIST (Liebler and Co.): Chicago, Ill., 1-21.
ONE DAY (Blaney-Spooner): Philadelphia, Pa., 9-14.
OUR VILLAGE POSTMASTER (C. B. Mills): Greenwood, Wis., 11, Medford 12, Rice Lake 13, Colby 14.
OVER NIGHT (William A. Brady): Toronto, Can., 9-14, Providence, R. I., 16-21, Brooklyn, N. Y., 23-28.
OVER NIGHT (William A. Brady): Boston, Mass., Aug. 26-Sept. 14.
PAID IN FULL (Eastern: C. S. Primrose): Lake City, Minn., 13, Mankato 15.
PAIR OF COUNTRY KIDS (C. Jay Smith): Bluffton, Ind., 11, Plymouth 12, Nappanee 13, Peru 14.
PARSIFAL: St. Louis, Mo., 8-14, Louisville, Ky., 16-21, Indianapolis, Ind., 23-25, Milwaukee, Wis., 26-28.
PARSERS-BY (Charles Frohman): Utica, N. Y., 19, Syracuse, 20, 21.
PENALTY (Kilmit and Gazzolo): Cincinnati, O., 9-14.
PHILLIPS, AL., and LEILA SHAW (Smith Turner): London, Can., 11-14, Hamilton 16, 17, Barrie 18, Midland 19, Orillia 20, Peterboro 21, Ottawa 27, 28.
POMANDER WALK (Liebler and Co.): San Francisco, Cal., 2-14.
PRICE, THE (F. S. Wertheimer): Towanda, Pa., 11, Geneva, N. Y., 12, Penn Yan 13, Waverly 14, Ithaca 16, Dansville 17, Lockport 18, Niagara Falls 19, Wellsville 20, Hornell 21, Olean 23, Bradford, Pa., 24, Warren 25, Corry 26, Erie 27, 28.
PUTTING IT OVER (Frank Hatch): Chicago, Ill., Aug. 1-Sept. 14, Middletown, O., 15, Columbus 16, 17, Springfield 18, Indianapolis, Ind., 19-21, Terre Haute 22, Lafayette 23, Madison, Wis., 24, La Crosse 25, Rochester, Minn., 26, Eau Claire, Wis., 27, Red Wing, Minn., 28.
READY MONEY (H. H. Frazee): St. Louis, Mo., 8-14, Kansas City 15-21, Omaha, Neb., 22-28, Hastings 26, Lincoln 27, 28.
READY MONEY (H. H. Frazee): New York city Aug. 19—indefinite.
READY MONEY (H. H. Frazee and Wm. A. Brady): London, Eng., Aug. 13—indefinite.
REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—indefinite.
REYNOLDS, HARRINGTON (A. G. Delamater): Washington, D. C., 9-15.
ROBSON, MAY (L. S. Sire): Boston, Mass., Aug. 19-Sept. 14.
ROLLICKING SHANNON (Al. McLean): Chicago, Ill., 8-14, Columbus, O., 15-21, Akron 23-25, Youngstown 26-28.
ROMANCE OF THE UNDERWORLD: Kansas City, Mo., 8-14.
ROSARY (Central; Rowland and Clifford): Lagrange, Ind., 11, Sturgis, Mich., 12, Three Rivers 13, Dowagiac 14, Benton Harbor 15, Elkhart, Ind., 16, Coldwater, Mich., 17, Hillsdale 18, Angola, Ind., 19, Auburn 20, Huntington 21, Bluffton 22, Bryan 24, Paulding, O., 25, Van Wert 26, Lima 27, Ottawa 28.
ROSARY (Circuit; Rowland and Clifford): Saginaw, Mich., 8-11, Lansing 12, Kalamazoo 13, 14, Grand Rapids 16-21, Detroit 22-28.
ROSARY (Coast; Rowland and Clifford): Corydon, Ia., 11, Leon 12, Albia 13, Ottumwa 14, Ft. Madison 15, Centerville 16, Osceola 17, Creston 18, Clarinda 19, Red Oak 20, Plattsmouth, Neb., 21, Atchison, Kan., 22, Lawrence 23, Topeka 24, Seneca 25, Marysville 26, Washington 27, Belleville 28.
ROSARY (Eastern; Rowland and Clifford): Oregon, Ill., 11, Savannah 12, Freeport 13, Rockford 14, Elgin 15, Amboy 16, Dixon 17, Polo 18, Sterling 19, Morrison 20, Clinton, Ia., 21, Rock Island, Ill., 22, Woodhull 23, Galesburg 24, Nauvoo 25, La Harpe 26, Macomb 27, Quincy 28.
ROSARY (Southern; Rowland and Clifford): Lebanon, Ky., 11, Russellville 12, Gallatin, Tenn., 13, Lebanon 14, Pulaski 16, Columbia 17, Murfreesboro 18.
ROSARY (Western; Rowland and Clifford): Butler, Mo., 11, Lamar 12, Carthage 13, Springfield 14, Joplin 15, Vinita, Okla., 16, Tulsa 17, Muskegon 18, Henryetta 19, McAlester 20, Oklahoma City 21, 22, El Reno 23, Elk City 24, Amarillo, Tex., 25, Childress 26, Wichita Falls 27, Gainesville 28.
ROSARY (Gaskill and MacVitty): Brooklyn, Ia., 11, Newton 12, Guthrie Centre 13, Adair 14, Neola 15, Westpoint, Neb., 16, Fremont 17, Lincoln 18, Falls City 19, Tecumseh 20, Holton, Kan., 21, Osage City 23, Strong City 24, Newton 25, Stafford 26, Pratt 27, St. John 28.
ROSS, THOMAS W. (Cohan and Harris): Louisville, Ky., 8-14, Des Moines, Ia., 28.
ROUND-UP (Klaw and Erlanger): Kansas City, Mo., 8-14.
ROYAL SLAVE (George H. Bubb): Allegan, Mich., 12, Fennville 13, South Haven 14, Benton Harbor 15, Hartford 17, Lawrence 19, Paw Paw 20, Buchanan 21, Cassopolis 23, Cassopolis 24, Union City 25, Tekonsha 26, Springport 27, Albion 28.
SCRAPE OF THE PEN (Messrs. Weber and Fields): Montreal, Can., 16-21, New York city 23—indefinite.
SEARCHLIGHT, THE (Messrs. Shubert): Rochester, N. Y., 9-11.
SERVANT IN THE HOUSE (Merle H. Norton): Massillon, O., 11, Lisbon 12, East Liverpool 13, Beaver Falls, Pa., 14, Sharon 16, Warren, O., 17, Greenville, Pa., 18, Meadville 19, Oil City 20, Titusville 21, Warren 23, Corry 24, Jamestown, N. Y., 25, Salamanca 26, Corning 27, Penn Yan 28.
SEVEN DAYS (Jesse Weil): Norfolk, Va., 9-14, Atlanta, Ga., 14-21, Birmingham, Ala., 23-28.
SHEPHERD OF THE HILLS (City; Gaskill and MacVitty): Des Moines, Ia., 8-11, Grinnell 12, Ottumwa 13, Burlington 14, Peoria, Ill., 15-18, Springfield 19-21, Indianapolis, Ind., 23-28.
SHEPHERD OF THE HILLS (Eastern; Gaskill and MacVitty): Charlevoix, Mich., 11, Boyne City 12, E. Jordan 13, Traverse City 14, Manistee 15, Ludington 16, Cadillac 17, Reed City 18, Evart 19, Big Rapids 20, Owosso 22, Charlotte 23, Flint 24, Pontiac 25, Port Huron 27, Saginaw 28.
SHEPHERD OF THE HILLS (Western; Gaskill and MacVitty): Grand Rapids, Wis., 11, Merrill 12, Rhinelander 13, Antigo 14, Wausau 15, Marshfield 16, Neillsville 17, Menomonie 18, Stillwater, Minn., 19, Northfield 20, Rochester 21, Austin 23, Wells 24, Winnebago 25, Blue Earth 26, Mankato 27, St. Peter 28.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Scranton, Pa., 16, Wilkes-Barre 17, 18, Rochester, N. Y., 19-21, Syracuse 23-28.

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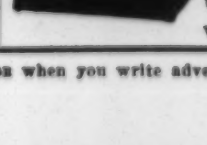

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STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2—indefinite.
STARR, FRANCES (David Belasco): Providence, R. I., 26-28.
STEWART, MAY (J. E. Cline): Clinton, Ia., 11, Manchester 12, Waterloo 13, Grinnell 16.
SUNBONNET SUE (Park Play Co.): Mechanicsburg, O., 11, St. Paris 12, Ottawa 13, Lima 14, Ft. Wayne, Ind., 15, Bowling Green, O., 16, Chicago Jct. 17, Wooster 18, Uhrichsville 19, Salineville 20, Beaver Falls, Pa., 21, Mercer 23, Union City 24, Stoneboro 25, Rimersburg 26, Clearfield 27, Punxsutawney 28.
TALKER, THE (Henry B. Harris, Inc.): Philadelphia, Pa., 2-21, New York city 23-28.
THELMA (Smith and Sherman's): Petoskey, Mich., 11, East Jordan 12, Grayling 13, Cheboygan 14.
THIEF, THE (C. S. Primrose): Hannibal, Mo., 14, Quincy, Ill., 15, Monmouth 16, Galesburg 17, Kewanee 18, Princeton 19, Geneseo 20, Oelwein, Ia., 21.
THIRD DEGREE (United Play Co.): Adrian, Mich., 11, Tecumseh 12, Ypsilanti 13, Bay City 14, Saginaw 15, Manistee 16, Ludington 17, Cadillac 18, Charlotte 19, Owosso 20, Pontiac 21, Toledo, O., 22-28, Grand Rapids, Mich., 29-28.
TOWN MARSHAL (Messrs. Wee and Lambert): Danielson, Conn., 11, Middleboro, Mass., 13, Pawtucket, R. I., 14, Clinton, Mass., 17, Shelburne Falls 18, E. Pepperell 19, Exeter, N. H., 20, Lawrence, Mass., 21, Salem 23, Wiscasset, Me., 24, Boothbay Harbor 25, Camden 26, Belfast 27, Bangor 28.
TRAIL OF THE LONESOME PINE: Bangor, Me., 18, 19, Lewiston 20, Fall River, Mass., 28.
TRAIL OF THE LONESOME PINE: Chicago, Ill., 8-28.
TRAVELING SALESMAN (H. B. Harris, Inc.): Louisville, Ky., 8-14, St. Louis, Mo., 15-21, Kansas City 23-28.
TRAVELING SALESMAN (Southern: A. S. Stern): Richmond, Va., 9-14, Norfolk 16-21, Rocky Mount, N. C., 23, Wilson 24, Raleigh 25, Fayetteville 26, Wilmington 27, Florence, S. C., 28.
UNCLE TOM'S CABIN (Eastern: Wm. Kibbie): Mt. Carmel, Pa., 11, Pottsville 12, Reading 13, 14, Pottstown 16, Carlisle 17, Huntington 18, Altoona 19, 20, Johnstown 21.
UNCLE TOM'S CABIN (Terry's): Buffalo Center, Ia., 11 Germania 12, Bricelyn, Minn., 14.
WALLER, LEWIS: New York city Sept. 7—indefinite.
WARFIELD, DAVID (David Belasco): New York city 23-28.
WARNER, H. B. (Liebler and Co.): New York city Sept. 9—indefinite.
WHITESIDE, WALKER (Walter Floyd): Buffalo, N. Y., 9-14, Pittsburgh, Pa., 16-21, Cincinnati, O., 23-28.
WHITE SISTER: Coldwater, Mich., 25.
WHOM DOES HELEN BELONG TO? (Comstock and Gest): Philadelphia, Pa., 2-21.
WILLIAMS, ESTHA (Arthur C. Aiston): Detroit, Mich., 8-14, Ft. Wayne, Ind., 15, Indianapolis 16-21, Louisville, Ky., 22-28.
WILSON, AL. H. (Sidney R. Ellis): Washington, D. C., 9-14, Cumberland, Md., 16, Weston, W. Va., 17 Parkersburg 18, Marietta, O., 19, Charleston, W. Va., 20, Ironton, O., 21, Portsmouth 23, Maysville, Ky., 24, Lexington 25, Louisville 26-28.
WITHIN THE LAW (American Play Co.): New York city Sept. 11—indefinite.
WOMAN IN THE CASE: Rochester, N. Y., 9-11, Niagara Falls 12-14, Cleveland, O., 16-21, Toledo 23-28.
WOMAN, THE (David Belasco): St. Paul, Minn., 8-11, Minneapolis 12-14.
YOKE, THE: St. Paul, Minn., 8-14.

TRAVELING STOCK COMPANIES.

ALLEN (N. Appell): Mahanoy City, Pa., 9-14.
BAILEY-LOCKWOOD: Sedalia, Mo., 9-15, Nevada 16-21, Ft. Scott, Kan., 23-28.
BAIRD, GRACE (John Loveridge): Wichita Falls, Tex., 9-14.
BARRINGTON: Spirit Lake, Ia., 9-14.
BELGARDE (Leslie Smith): Rome, N. Y., 9-14, Little Falls 16-21.
BESSEY, JACK: Burlington, Ia., 16-21.
BOWDISH (A. N. Bowdish): Minerva, O., 9-14.
BROWN, KIRK (J. T. Macauley): Middleton, N. Y., 9-14, Long Branch, N. J., 16-21.
CARLETON SISTERS (Verney and Montgomery): Spartanburg, S. C., 9-14, Concord, N. C., 16-21, Winston-Salem 23-28.
CARROLL COMEDY (Ion Carroll): Grayson, Ky., 9-14.
CHASE-LISTER (Glenn F. Chase): Greenfield, Ia., 9-14.
CHATTERDON, ARTHUR (N. Appell): Battle Creek, Mich., 9-14.
CHAUNCEY-KEIFFER (Fred Chauncey): Chambersburg, Pa., 9-14, Hanover 16-21, Phoenixville 23-28.
COLONIAL (Cortland Hopkins): Oxford, N. S., 11, 12, Truro 13, 14, Westville 16, 17, Summerside, P. E. I., 19-21, Charlottetown 23-28.
CORNELL-PRICE PLAYERS (W. E. Cornell): Rochester, Ind., 9-14.
DE VOSS, FLORA (J. B. Rotnour): Shawano, Wis., 9-14, Rhinelander 16-21, Augusta 23-28.
DOYLE (Edwin Doyle): Goshen, Ind., 9-14.
EARLE (L. A. Earle): Findlay, O., 9-14, Upper Sandusky 16-21, Chicago Jct. 23-28.
GRAHAM, OSCAR: Ft. Scott, Kan., 8-14, Springfield, Mo., 16-21, Carthage 22-28.
GRAYCE, HELEN (N. Appell): Taunton, Mass., 9-14.
HARVEY (Northern: H. D. Orr): Independence, Ia., 9-14.
HAYES, LUCY M., ASSOCIATE PLAYERS: Logan, Kan., 9-14, Goodland 16-21.
HILLMAN'S IDEAL (Harry Sohn): Wahoo, Neb., 9-14.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira H. Earle): Sandusky, O., 8-14, Elyria 16-23.
HORNER COMEDY: Lytton, Ia., 9-15.
KERNE, LORRAINE (H. L. Lawrence): Jefferson City, Mo., 8-14, Sedalia 16-21.
KEYES (Chester A. Keyes): Independence, Kan., 9-14, Chanute 16-21.
KEYSTONE: Waverly, N. Y., 9-15.
KNICKERBOCKER (Eugene J. Murphy): Sandwich, Ill., 9-14.
LA MONTE (H. L. Payne): Eaton, O., 9-14.
LONG, FRANK E.: Clarinda, Ia., 9-14, Kirksville, Mo., 16-21.
LYNN (Jack Lynn): Salamanca, N. Y., 9-14, Perry 16-21, Dunkirk 23-28.
MAHER, PHIL: Lake Placid, N. Y., 9-14.
McCORD (F. P. McCord): Chillicothe, Mo., 9-14, Salisbury 16-21.
MURPHY'S COMEDIANS (George Wilson): Stratford, Kan., 9-14, Tucumcari, N. Mex., 16-21.
OBRECHT: Rice Lake, Wis., 9-14.
PERRY, AUGUSTA (Walter Downing): Willimantic, Conn., 9-14.
PICKERTS, FOUR (Willis Pickert): Liberty, N. Y., 9-14, Chester 16-18, Warwick 19-21, Whitehall 23-28.
REYNOLDS AND ROSS (Billy Ross): Atlantic, Ia., 9-14, Toledo 16-21, Creston 23-28.
SHANNON (Harry Shannon): Albion, Ind., 9-14.
STARNES (Alexander Starnes): Scottsville, Ky., 9-14.
ST. CLAIRE, WINIFRED (Earl D. Sipe): Sidney, O., 9-14, Middletown 16-21.
STRONG, ELWIN: Scribner, Neb., 9-14.
TEMPEST (J. L. Tempest): Lewistown, Pa., 9-14.
TURNER (B. Vail): Centerville, Ia., 9-14, Mystic 16-21, Albia 23-28.
WHITESIDE-STRAUSS: Corning, N. Y., 9-14.
WHITTINGTON (R. E. Whittington): Campbell, Mo., 9-14.
WOOD-RAY: Stamford, Tex., 9-14.

OPERA AND MUSICAL COMEDY.

ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.
ALMA, WHERE DO YOU LIVE? (A. R. Sanders): Leominster, Mass., 11, Salem 12, Portland, Me., 13, 14, Rumford Falls 16, Belfast 17, Rockland 18, Bar Harbor 19, Bangor 20, 21, Skowhegan 23, Lewiston 24, Brunswick 25, Sanford 26, Lawrence, Mass., 27, Concord, N. H., 28.
ALMA, WHERE DO YOU LIVE? (O. H. Butler): Lexington, Ky., 11, Bowling Green 12, Hopkinsville 13, Clarksville, Tenn., 14, Nashville 15-19, Mobile, Ala., 20, 21, New Orleans, La., 22-28.
BALKAN PRINCESS: Columbia, S. C., 12.
BLACK PATTI (R. Voelckel): Indianapolis, Ind., 9-11, Shelbyville 12, Crawfordsville 13, Terre Haute 14, Mt. Vernon 15, Evansville 16, Hopkinsville, Ky., 17, Clarksville, Tenn., 18, Nashville 19, 20, Paris 21, Jackson 23, Mayfield, Ky., 24, Paducah 25, Cairo, Ill., 26, Memphis, Tenn., 27, Marianna, Ark., 28.
BOHEMIAN GIRL (Atlantic: Messrs. Aborn): Plainfield, N. J., 11, Dover 12, Easton, Pa., 13, Allentown 14.
BOHEMIAN GIRL (Pacific: Messrs. Aborn): Glens Falls, N. Y., 11, Rutland, Vt., 12, Bennington 13, Pittsfield, Mass., 14, Great Barrington 16, Danbury, Conn., 17, Bridgeport 18, Torrington 19, Meriden 20, Waterbury 21, Springfield, Mass., 23, Northampton 24, Holyoke 25, New Britain 26, Norwich 27, New London 28.
BRIAN, DONALD (Charles Frohman): Syracuse, N. Y., 9-11, Utica 12, Rochester 13, 14, Buffalo 16-21.
BUNCH OF KEYS (Lambert and Reno): Brooklyn, N. Y., 9-14.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): New York city Aug. 5—indefinite.
CASEY JONES (Rowland and Clifford): Chicago, Ill., 1-14.
CHARITY GIRL (George W. Lederer Production): Chicago, Ill., July 29—indefinite.
CRAWFORD, CLIFTON (Henry B. Harris, Inc.): New York city Sept. 12—indefinite.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Boston, Mass., Aug. 26-Sept. 14, New York city 16—indefinite.
ELTINGE, JULIAN (A. H. Woods): Milwaukee, Wis., 8-14.
FISCHER'S COMEDY (Messrs. Fischer and James): Los Angeles, Cal.—indefinite.
FLIRTING PRINCESS (H. P. Hill): Hamilton, Can., 10, 11, St. Catharines 12, Brantford 13, London 14.
FOLLIES OF 1912 (F. Ziegfeld): New York city Sept. 9—indefinite.
FOY, EDDIE (Werba and Luescher): Newark, N. J., 9-14, Brooklyn, N. Y., 16-21, Syracuse 23, Rochester 24, 25, Buffalo 26-28.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Seattle, Wash., 9-14, Tacoma 16, Victoria, B. C., 16-21, Vancouver 23-28.
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.
GIRL FROM BRIGHTON (William Fox): New York city Aug. 31—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites): Montreal, Can., 9-14.
HANKY PANKY (Lew Fields): New York city Aug. 5—indefinite.
HEART BREAKERS (Mort H. Singer): Calgary, Alba., Can., 12-14.
HITCHCOCK, RAYMOND (Cohan and Harris): Lancaster, Pa., 12-14, Pittsburgh 16-21, Cleveland, O., 23-28.
KELLY-SCHUSTER MUSICAL COMEDY: Joliet, Ill., 9-15, Rock Island 16-23.
LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): Chicago, Ill., Aug. 12—indefinite.
LET GEORGE DO IT: Youngstown, O., 13, 14.
LEWIS, DAVE (Rowland and Clifford): St. Louis, Mo., 8-14, Chicago, Ill., 16-21.
LITTLE MILLIONAIRE (Cohan and Harris): Trenton, N. J., 20, 21.
LITTLE MISS FIX-IT (Werba and Luescher): Lowell, Mass., 11, Fall River 12, New Bedford 13, Newport, R. I., 14, New London, Conn., 16, Springfield, Mass., 17, 18, Pittsfield 19, Rutland, Vt., 20, Burlington 21, Montreal, Can., 23-28.
LOUISIANA LOU (Harry Askin): Detroit, Mich., 9-14.
MACDONALD, CHRISTIE (Werba and Luescher): Providence, R. I., 16-21, Fall River, Mass., 23, Springfield 24, 25, Worcester 26, Lowell 27, Lawrence 28.
MADAME SHERRY (Co. B: Messrs. Woods, Frazee and Leiderer): Perry, N. Y., 10.
MADAME SHERRY (Co. D: Messrs. Woods, Frazee and Leiderer): Cleveland, O., 9-14.
MERRY COUNTESS (Messrs. Shubert): New York city Aug. 26—indefinite.
MERRY WIDOW REMARRIED (Max Faetkenheuer): Indianapolis, Ind., 9-11, Lafayette 12, Madison, Wis., 13, La Crosse 14, Minneapolis, Minn., 15-21, St. Paul 22-28.
MISS NOBODY FROM STARLAND: Topeka, Kan., 9-14, St. Joseph, Mo., 15, Sioux City, Ia., 16-21, Mitchell, S. Dak., 23, 24, Omaha, Neb., 25.
MODERN EVE (Mort Singer): Chicago Ill., April 21—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): Hudson, N. Y., 11, Schenectady 12, Albany 13, 14, Glens Falls 16, Troy 17, Amsterdam 19, Gloversville 19, Utica 20, 21, Rochester 23-28.
MUTT AND JEFF (Co. B: Gus Hill): Durham, N. C., 11, Raleigh 12, Fayetteville 13, Wilmington 14, Greensboro 16, Salisbury 17, Charlotte 18, Greenville 19, Spartanburg, S. C., 20, Asheville, N. C., 21, Knoxville, Tenn., 23, Chattanooga 24, Rome, Ga., 25, Anniston, Ala., 26, Atlanta, Ga., 27, 28.
MUTT AND JEFF (Co. C: Gus Hill): Danbury, Conn., 11, New Britain 12, Waterbury 13, 14, Middletown 15, Meriden 17, Winsted 18, New Haven 19-21, Newport, R. I., 23, New Bedford, Mass., 24, Brockton 25, Taunton 26, Fall River 27, 28.
MUTT AND JEFF (Co. D: Gus Hill): Burlington, N. J., 16, New Brunswick 17, Plainfield 18, Dover 19, Easton, Pa., 20, Allentown 21, Scranton 23, Pittston 24, Wilkes-Barre 25, Bloomsburg 26, Mt. Carmel 27, Shenandoah 28.
MUTT AND JEFF (Co. E: Gus Hill): Hampton Roads, Va., 25, Fredericksburg 26, Annapolis, Md., 27, Winchester, Va., 28.
NAUGHTY MARIETTA (Arthur Hammerstein): Columbus, S. C., 14.
OH! OH! DELPHINE (Klaw and Erlanger): Philadelphia, Pa., 9-21.
PACIFIC COAST OPERA (Mario Lambardi): San Francisco, Cal., Sept. 22—indefinite.
PHILIPP, ADOLPH: New York city Sept. 26—indefinite.
PINK LADY (Klaw and Erlanger): Lewiston, Me., 16.
PINK LADY (Klaw and Erlanger): New York city Aug. 26-Sept. 14.
POLISH WEDDING (Cohan and Harris): Chicago, Ill., Sept. 8—indefinite.
PRINCE OF TONIGHT (Le Comte and Fluecher): Huron, S. Dak., 10, 11, Pierre 12, Deadwood 13, 14, Bellefourche 16, Rapid City 17, Pierre 18, Brookings 19, Madison 20, Pipestone, Minn., 21, Sioux City, Ia., 22.
QUAKER GIRL (Co. A: H. B. Harris, Inc.): Boston, Mass., Sept. 2—indefinite.
QUAKER GIRL (Co. B: H. B. Harris, Inc.): Trenton, N. J., 10, 11, Atlantic City 12-14, Easton, Pa., 16, Scranton 17, 18, Wilkes-Barre 19, Reading 20, Harrisburg 21, Richmond, Va., 23-25, Norfolk 26-28.
RED ROSE (John C. Fisher): Ottawa, Can., 9-14, Toronto 16-21, Hamilton 23, 24, St. Catharines 25, Galt 26, Woodstock 27, London 28.
RING, BLANCHE (Frederic McKay): Atlantic City, N. J., 23-28.
RING, JULIE (J. P. Goring and Co., Inc.): Richmond, Va., 11, Indianapolis, Ind., 12-14, St. Louis, Mo., 15-28.
ROBIN HOOD (Daniel V. Arthur): New York city Aug. 12—indefinite.
ROSE MAID (Co. A: Werba and Luescher): New York city April 22—indefinite.
ROSE MAID (Co. C: Werba and Luescher): Wilkes-Barre, Pa., 11, Williamsport 12, Shamokin 13, Harrisburg 14, Annapolis, Md., 16, Newport News, Va., 17, Norfolk 18, 19, Richmond 20, 21, Charlottesville 23, Roanoke 24, Knoxville, Tenn., 25, Chattanooga 26, Birmingham, Ala., 27, 28.
ROSE OF PANAMA (John Cort): St. Louis, Mo., 15-21.
SCHEFF, FRITZI (Jos. M. Gaites): Baltimore, Md., 14-21.
SCHOOL DAYS (E. J. Carpenter): Niagara Falls, N. Y., 11, Lyons 17, Geneva 18, Ithaca 19, Auburn 20, Cortland 21, Oswego 23, Oneonta 24, Carthage 25, Watertown 26, Gloversville 28.
SIDNEY, GEORGE (A. W. Herman): Huntington, Ind., 11, Fort Wayne 12-14, Cleveland, O., 16-21.
SPIDER AND THE FLY: Aurora, Ill., 12, Streator 13.
SPRING MAID (Werba and Luescher): Grand Rapids, Mich., 9-14, South Bend, Ind., 15, Michigan City 16, Benton Harbor, Mich., 17, Dowagiac 18, Jackson 19, Tecumseh 20, Ann Arbor 21, Lansing 23, Owosso 24, Saginaw 25, Bay City 26, Flint 27, Port Huron 28.
SURATT, VALESKA (Messrs. Shubert): Montreal, Can., 9-14.
TANTALIZING TOMMY (A. H. Woods): Chicago, Ill., Aug. 30—indefinite.
THREE TWINS (Philip H. Niven): White River Jct., Vt., 11, Claremont, N. H., 12, Brattleboro, Vt., 13, Bellows Falls 14, St. Johnsbury 16, Newport 17, Sherbrooke, Can., 18, Quebec 19-21.
TILLIE'S NIGHTMARE: Louisville, Ky., 9-14.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
VAN BILLY B.: Jersey City, N. J., 9-14.
WHIRL OF SOCIETY (Messrs. Shubert): Chicago, Ill., Sept. 1—indefinite.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): Chicago, Ill., Sept. 9—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—indefinite.
WOMAN HATER'S CLUB (A. H. Woods): Springfield, Mass., 12-14, Boston 16-Oct. 5.
YANKEE PRINCE (J. F. and C. J. Vion): Baltimore, Md., 9-14.

MINSTRELS.

BIG CITY (John W. Vogel's): Chicago, O., 11, Tiffin 12, Kenton 13, Richwood 14.
DE RUE BROTHERS: Naples, N. Y., 11, 12, Newark 13, Sodus 14, Palmyra 21, 22.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS, GEORGE, HONEY BOY MINSTRELS (Daniel Shea): Cincinnati, O., 9-14.
FIELD'S, AL. G. (Edward Conard): Winston-Salem, N. C., 11, Danville, Va., 12, Norfolk 13, 14, Petersburg 16, Richmond 17, 18, Wilmington, N. C., 19, Columbia, S. C., 20, Greenville 21, Atlanta, Ga., 23-25, Huntsville, Ala., 26, Nashville, Tenn., 27, 28.
GEORGIA TROUBADOURS (Wm. McCabe): Ashland, Neb., 11, 12, Dorchester 13, Friend 14, Exeter 16, Grafton 17, Sutton 18, Clay Center 19, Harvard 20, Kearney 21, Shelton 23, Wood River 24, Aurora 25, Hampton 26, Giltner 27, Axtell 28.
PRIMROSE AND DOCKSTADER'S: Dover, N. H., 11, Lewiston, Me., 13, Bangor 14, Fall River, Mass., 21.
RENTZ BROTHERS: Allison, Ia., 10-12, Grundy Center 17-19, Butterfield, Minn., 21, Fairmont 24-28.

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BURLESQUE-EASTERN WHEEL.

AL. REEVES: Chicago, Ill., 15-21.
AMERICAN BEAUTIES (Ed. E. Daley): Toledo, O., 9-14, Toronto, Can., 16-21.
BEAUTY, YOUTH AND FOLLY (W. V. Jennings): Omaha, Neb., 8-14.
BEHMAN (Jack Singer): Buffalo, N. Y., 9-14, Rochester 16-21.
BEN WELCH'S (Jacob Lieberman): Philadelphia, Pa., 9-14, New York city 16-28.
BIG GAIETY (Pall Paulscraft): Boston, Mass., 9-14, New York city 16-21.
BON TONS (Jesse Burns): Brooklyn, N. Y., 9-14, Hoboken, N. J., 16-18, Paterson 19-21.
BOWERY (Geo. H. Harris): Boston, Mass., 9-14, Springfield 16-18, Albany, N. Y., 19-21.
COLLEGE GIRLS (Max Spiegel's): Syracuse, N. Y., 9-11, Montreal, Can., 16-21.
COLUMBIA (Frank Burns): Montreal, Can., 9-14, Albany, N. Y., 16-18, Worcester, Mass., 19-21.
CRACKER JACKS (Bob Manchester): Hoboken, N. J., 9-11, Paterson 12-14, Newark 16-21.
DAZZLERS (Chas. B. Arnold): New York city 2-14, Bridgeport, Conn., 19-21.
DREAMLANDS (Dave Marion): Newark, N. J., 9-14, Philadelphia, Pa., 16-21.
GAY MASQUERADERS (M. Messing): New York city 9-14, Brooklyn, N. Y., 16-21.
GINGER GIRLS (Manny Mosentha): Providence, R. I., 9-14, Boston, Mass., 16-21.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Cleveland, O., 9-14, Toledo 16-21.
GIRLS FROM HAPPYLAND (Lou Hurtig): Washington, D. C., 9-14, Pittsburgh, Pa., 16-21.
GOLDEN CROOKS (James Fulton): Philadelphia, Pa., 9-14, Baltimore, Md., 16-21.
HARRY HASTINGS: Pittsburgh, Pa., 9-14, Cleveland, O., 16-21.
JOLLY FOLLIES (Al. Rich): Bridgeport, Conn., 12-14, Providence, R. I., 16-21.
KNICKERBOCKERS (Louis Robie): St. Louis, Mo., 9-14, Kansas City 15-21.
LOVE MAKERS (Sam Howe): Louisville, Ky., 8-14, St. Louis, Mo., 15-21.
MERRY-GO-ROUNDERS (Lieber&Bratton Co.): Detroit, Mich., 8-14, Toronto, Can., 16-21.
MERRY WHIRL (Louis Epstein): Baltimore, Md., 9-14, Washington, D. C., 16-21.
MIDNIGHT MAIDENS (W. S. Clark): Toronto, Can., 9-14, Buffalo, N. Y., 16-21.
MOLLIE WILLIAMS (Phil Isaacs): New York city 9-21.
QUEENS OF PARIS (Joseph Howard): Paterson, N. J., 9-11, Hoboken 12-14, Philadelphia, Pa., 16-21.

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VIEWS OF THE REVIEWER

VEDAH BERTRAM

THE great care and fidelity which is characteristic of the best producer to-day in obtaining truth and accuracy in his backgrounds and settings recalls the time, not so very long ago, when it was not believed necessary to consider these things, and cheap stage methods were resorted to.

Light effects and photography have now advanced to a marked degree in bringing out certain impressions of moment to the story, but may be used indiscriminately in such a way as to detract from the drama itself.

• • • •

On the other hand, this struggle for effect and atmosphere, or what might be called tone, is more often apparent in the dramatic end of the picture. In the effort of a director to produce a certain impression, he adopts forced and studied methods, and again it is apparent that the picture must break away from stage tradition, and seek the more natural means of expression. The fact that there is one prevailing mood or temper to a drama does not exclude variation, nor does a picture lose its unity by the presence of variety, since life itself is comprised of diverging ideas, which when brought together assimilate in one result. In fact, unity may arise out of this very diversity and set the tone of the production. Pathos mingles with mirth, and a tragedy is not without its humor, provided as it naturally is in life, the idea is subordinate to the whole. Sense and pure taste necessarily control all artistic expression.

• • • •

Yet a general analysis of the picture drama shows, that in the eager haste to relate a story, there is for the most part little variety or subtlety in the narration or presentation of the play. As a rule, events move homogeneously forward, one situation is over for another in the strict tempo of a street organ. This is termed getting the pervading spirit of the whole. If it is a comedy, it is played throughout with much display of snap and ginger, and the players do not lay down their arms until the end, unmindful of the fact that drama is a series of climaxes, they hurry on for fear the action may drop.

If it is a tragedy or a drama of deep profundity, the actors deport themselves with such a stately slowness, that often the spectator is waiting to see them topple over with ennui. This is more particularly true of the American productions. Our European companies, of which the French are an example, adopt the heroic form of expression for the tragedy, and thus work for the exalted effect they would impress upon the spectator.

• • • •

One has no quarrel to make with either method, yet since the development or construction of the film itself should, if properly conceived, bring out in the presentation the fundamental issue and atmosphere of the play, it is hard to see the necessity of employing but one tempo throughout a composition. The slow, pointed acting has its purpose and effect as well as the heroic in creating the desired impression on the whole, while it may be most graphic in bringing out the point at hand. Used, however, to the extreme of an entire picture, it exalts or typifies situations and scenes which have no such intention in the drama. It is, furthermore, false to life, since force and movement in an individual is actuated by the kind and degree of emotion back of the thought at the time.

• • • •

In anger he does not stare scowling at the offender, count three, bring down his fist on the table, count six, and then bid the villain be gone, while his arm sinks slowly to his side to the time of seven bars of music. Yet such an effect as that is seen in many pictures in the effort of a producer to intensify a scene. There is a sort of fascination, it is admitted, in watching this decisive, rhythmical movement, but

HARRY MYERS

In His New Oakland Runabout

it is hardly as productive of the thrill and enjoyment as the natural presentation may give, expressed by delivering the situation at hand with the force and time which would be approximated in life.

• • • •

In the comedy or farce, the same method is wont to be adopted. If it is believed to be a lively comedy, the actors deport themselves accordingly throughout without once diverging from the so-called comedy spirit with which they started. Certainly, much more humor and truth would be realized, if the players and directors had stopped to realize that their part in the play is simply to express the situation to its fullest extent along the lines of the characters and the thought of the moment. A perfectly planned play, treated in this manner, creates its own atmosphere and general impression of seriousness or levity, according to the imagination and ability of the conceiver. Therein enters much of the subtlety of the tragedy and the delicate humor of the comedy.

• • • •

As indicated before, natural methods are always demanded in the picture. The tricks of the stage stand out in all their error, when employed in the photoplay. This is true even in the farce, which in picture form seems to depend more on its characters and complications than on deliberate attempts to be funny on the part of the players. It may be that this is why exaggerated farce is rarely successful in picture form, though perhaps one of the chief reasons is, that the difference between comedy, farce and burlesque is not more discriminating. To be sure, it is not an easy matter to draw the line. Accordingly one sees many comedies played as farces and vice versa, while farces overlap into burlesque. Such a mixture is not calculated to bring forth harmony, and the need seems to be to discover the exact nature of the idea back of the composition.

• • • •

A comedy, strictly speaking, is not a funny idea. It presents a happy ending perhaps, but it must above all deal with actualities, and its greatest test is its sincerity, while farce has but the appearance of probability and lacks the sincerity and truth of true comedy. Burlesque, which has never been quite successful in pictures, except in rare instances, shows the truth by turning it upside down in airy grotesqueness. It demands greater study than any other form of drama, because it is more artificial. In pictures it does not seem possible to carry out the same means generally employed upon the stage, which is, perhaps, more a reflection on stage methods than on the nature of burlesque, which itself is by no means a low entertainment. It demands what it now generally lacks in picture presentation, a certain reasonableness in the construction of the ridiculous hyperbole back of the idea.

• • • •

It seems most successful in film production, when marked by fine caricature and the plausible development of a plot. Eccentricity of character must be a necessary part of the plot action and their peculiarities be founded on the appearance of plausibility and reason. All this would seem to indicate, in pictures at least, that whether tragedy, comedy, farce or burlesque be attempted, it is first of all the play which must be considered. The nature of its idea determines its construction and development and brings out the tone or spirit of the whole, while the players are concerned in presenting the situations and incidents as given by the originator, whose conception and treatment, when aided by correct physical accessories, should create the necessary atmosphere without the need of forced pointedness, the holding of a picture for effect and other unnatural methods.

THE REVIEWER.

TONY SULLIVAN

Director and Character Actor for the Reliance Company.

"THE MAN WITH A HUNDRED FACES"

INTERVIEW WITH JOHN BUNNY

ABOUT eighteen months ago the Vitagraph company announced that John Bunny would now be their leading comedian, and since that time, the "Bunny smile," "the Bunny laugh" and countless other Bunny faces have kept motion picture spectators in immeasurable humor and wonder at his ability in the art of face making, until he can almost be termed the man with a hundred faces. Yet, since back of all these hundred faces rest a hundred different shades of meaning, this in itself is a compliment to his power of expression and imagination as an artist. Now he is back on our shores again, after fourteen weeks in England, and although he has been assuming to be Mr. Pickwick and other characters quite English, with a kiss on the Blarney stone and Irish portrayals thrown in, he has come back the hale and healthy American, full of the subject of pictures and an all pervading philosophy of life. Mr. Bunny is proof conclusive that it takes serious thinking to be funny and that there is a deal of thought back of the comic face.

"Pictures are one, big, beautiful art," he declared above the energetic young creature, who was reeling off film in the adjoining room of the Vitagraph office. "We are just beginning to scratch through the gravel, and we haven't discovered half there is to know. New fields are constantly opening up. Life is made up of finding out things, and there is always plenty more to do, if one gets under the skin of things and discovers what is needed.

"Now, when I arrived in England, they met me with the statement, 'you won't take pictures here,' but I told them we would. They declared I must have some secret, and I told them we had. English manufacturers, you know, believe they cannot take pictures because of the atmosphere over there. That is another instance of not getting under the surface of things and overcoming a difficulty. As proof we have come back with some excellent pictures, photographically.

"I wanted to go over and play Pickwick on the original ground, because I thought it would point the way to other achievements along this line, as well as being of value from an educational standpoint. The use of English actors, I believe, also adds to the atmosphere, as it is difficult to get people who can accurately portray the true characteristics of a country, outside the natives. We made three pictures from the Pickwick Papers, and other English cockney subjects. We needed a coach for Pickwick's sensational ride to the Blue Lion, but the only coach of the period was in the British Museum, and of course we could not get that, so we duplicated it, and also the staircase at the Blue Lion, which was recognized at once for the original.

"Such a subject must have immense educational value. It brings to mind the original and calls up thoughts in connection with it, which may never have been thought of before, and also stimulates the imagination to a more complete idea of the subject. The literature of the world is open to pictures. It knows no language. The stage demands dramatic form, but while we have that in the picture, it is not so limited. It can assume the form of a novel, a poem, or any means of conveying ideas. There is nothing that can not be expressed in this big art if you find it. Look at the vast amount of literature the motion picture has not yet touched. Everybody enjoys seeing the work of their favorite author put into picture form.

"Just along this line: While we were taking the pictures, I happened to meet the Superintendent of Schools of Ontario, who is a great student of Dickens as well as a lecturer on the subject. He declared he had never found a satisfactory illustration of Dickens, that approached the subject with any truth or sincerity. Most of them are caricatures. When I asked to show him some others, he thought I must have some old Seamore & Evans, a Cruikshank, or possibly a view done in some pageant. I handed him the pictures without comment. He picked out each character at once, Winkle, Snodgrass, Weller and last of all, dear old Pickwick. He knew them all. He declared he would go anywhere to see them, and wanted to know where they would be on exhibition. I told him they would be delivered to his door for ten cents. He had never seen a motion picture, so whatever else I did, I made a motion picture fan."

Strickly speaking, the gentleman referred to is hardly the first fan of Mr. Bunny's making, as many whom he has never seen might bear witness. Yet Mr. Bunny's philosophy of life does not include much personal emolument. It is more a matter of learning first principles and putting them to use.

"It's results and achievement that counts," he declares. "When you look around, you find that only about ten per cent. of any profession are successful, just because they do not stop to think things out. Old mother nature is a big waster. The trouble with actors is the same as in any other line. They fail to get at the bottom of a subject. Each art has its own form of expression, and there is all the difference in the world between picture acting and the stage, and the difference must be studied. The great advantage the stage actor has is his voice. With hardly any facial expression he can convey thought by words. He may use many gestures, which express nothing, and yet the mistake is covered. Everything the motion picture actor does must mean something. He must be more expressive. A lot of gestures won't do."

JOHN BUNNY

To illustrate his point, he took the statement, "I'm tired. Let's go out and get a drink." As the wrong method, he yawned, stretched, pointed to himself, the interviewer, drank an imaginary glass and pointed out. For the more artistic method, his body sank in weariness, his lips moved as if parched and thirsty, and his head inquiringly suggested that a journey outside be taken. "As you see," he said, "eminently more natural and satisfactory in expressing the idea."

"Ah, this is my work. I should never want to return to the stage. Here every day is a first night. It keeps you alive, stimulates your imagination, and compels a constant thinking out of new ideas. There is none of the wearisome of playing one character night after night. One thing is finished and we are ready for another. Of course, there is the tradition that the comedian always longs to play tragedy, but I am quite content to be a funny man. I think I would create a rather ridiculous figure as a tragedian. On the stage I used to prefer Shakespeare's clowns to any of my other roles. Nick Bottom, which I played with Annie Russell, I enjoyed the most. Falstaff is an excellent part, but I find much more in Nick Bottom.

"To be successful in pictures there must be a thorough knowledge of stage technique and what it teaches, only to be forgotten in meeting the need of the picture. That is the great trouble with the majority of scenarios submitted. We can only use and play for the idea, and that is about all we have a right to expect of the outside writer, since we know our own requirements better than he can ever expect to. Certain conditions may change the whole arrangement. But the play is always the thing, just as Shakespeare has taught us, and no actor can do without it. Any player who attempts to monopolize a situation is a failure from the start. There must be good team work. That is why I always enjoy my work with Miss Finch. We understand each other and can work in harmony. Though whatever you do, you can't get along without enthusiasm, and I pity the man, who hasn't any, and above all, as I said before, one must get down under the skin of things."

Perhaps this ability to get under the skin of things, coupled with his enthusiasm, is the secret of his power to arouse like qualities in others, as he appears upon the screen, while he shows himself to be not only the man of a hundred faces, but a man of many ideas.

EXHIBITORS INSURED.

The matter of insurance, which was discussed at the Motion Picture Exhibitors' League of America during the convention at Chicago, is beginning to assume definite form. The subject was taken up in the annual report of the convention, but no decision was arrived at, because of the absence of John W. Daugherty, of St. Louis, who was appointed by the League to establish a system of insurance for the exhibitor. It is a plan which has been in operation during the past thirty years for various industries throughout the country. One advantage named is, that it reduces the cost nearly one-half in comparison with the rates of companies insuring all classes of risks. Mr. Daugherty is an experienced and successful manager of this class of insurance and is now actively engaged in putting the National League on the same basis as other lines of manufacturing and commercial enterprises.

ITALA THROUGH MUTUAL.

Arrangements were completed last week whereby the Itala films would be released through the Mutual Company. The first release was issued Sept. 8 and is entitled, The Solemn Hour. The first release of the Keystone films through this corporation will take place on Monday, Sept. 23, with a split-reel comedy, Cohen Collects A Debt and The Water Nymph. The leading parts in these films are played by Mack Sennett, Mable Normand, Ford Sterling and Fred Mace, whose work is well known through their long association with the motion picture field. It is planned that the Keystone Monday release shall consist of two snappy comedies. After Sept. 25 two reels of Keystone will be put out each week, the reel made by Mr. Sennet and a dramatic production by another Stock company, who have already started operations. On Sept. 13, the New York Motion Picture Company is releasing through the Mutual another Bison 101 subject, directed by Thomas Ince, and entitled, A Frontier Child. The story is described as a typical pioneer story, presenting an enormous cast, spectacular battle scenes and sensational incidents.

NEW YORK EXHIBITORS' MEETING.

At a meeting of the Motion Picture Exhibitors' Association of New York on Tuesday, Sept. 3, the chairman of the Ball Committee reported that $1,000 worth of advertisements had been received, and also a large number of tickets sold. Plans were also considered for conducting the First Motion Picture Trades Exposition, to be held in connection with the National Convention of 1913. It was voted that a proposition be submitted and that a committee be appointed to get bids from promoters for handling the exposition.

BUNGALOWS FOR WESTERN ESSANAY.

The Essanay Western Stock company has made extensive additions to the residential district of Niles, Cal., where their quarters are located. Six artistic bungalows have been erected by G. M. Anderson on his property near the Essanay Studio. The majority of the large company are domiciled here.

INTERESTING TRAVELOGUES.

William Evans, one of the Essanay camera operators with Essanay Western Stock company, recently returned from his trip through Japan, China, and the Philippines. There he made full reel pictures of absorbing interest. The first of these, entitled Across the Broad Pacific, will be released Sept. 24, and deals with the land of the Mikado. The second, China and the Chinese, is an intimate view of the new republic and will be released during the first weeks of October.

PRISONERS SEE PICTURES.

Under the management of John L. Barry, of the Union Square Theatre, New York, the 1,500 convicts of Sing Sing saw a motion picture show of four films and a number of vaudeville acts on Sept. 3. Two shows were given, beginning at nine in the morning and ending at three in the afternoon.

LETTERS AND QUESTIONS

Answered by the "The Reviewer."

"M. R. M.," Washington, D. C., has the following criticisms to make on sub-titles:

I have read a great many criticisms of picture sub-titles from time to time, but have never given the matter any serious consideration. While at an open air park the other evening, the following incident occurred, and it has strengthened my belief that the sub-title generally used is far beyond the understanding of the average picture patron. The film in question was a Western tale of the usual gripping variety. Some Indians had just captured a settler's child and made away. The cowboys arrived and discovered the loss. Then the sub-title read: "Hot Foot They Follow in Pursuit." A woman seated behind me had been reading the captions right along in a loud voice and, explaining them to a small child who followed with a lively interest. When this sub-title was flashed she read it quickly. The child broke in: "What does that mean?" "It means," she answered, "that some more Indians are coming to help the cowboys and 'Hot Foot' is the name of the new Indian."

The illustration is an apt one in showing the careless manner in which sub-titles are composed, but it also indicates the impression upon the spectator. The lady in question was evidently attempting to find a reason for the title. She did not need to be told that the Indians were pursuing, and in her endeavor to discover what she did not know that she felt she should, she was more logical than the inventor of the title. At least, she found a reason for its presence, though in truth it seems too obvious a fact to need repeating—as well as lacking in clearness.

"San Francisco" is much pleased at seeing the belated portrait of Crane Wilbur in a recent MIRROR. Now the demand is for Warren Kerrigan, of the American. If "San Francisco" or Mr. Kerrigan will supply the picture, there seems to be no reason why the desire should not be fulfilled. Thomas Santschi played the part of John Smart in the Polo Substitute. Wallace Reid played Joe Mayfield in Cripple Creek. Pictures of the Thanhouser Kid and Kidlet appeared in the MIRROR of April 10, 1912.

"M. C." comments on the wonderful make-up on the giant in Jack and the Bean Stalk, the Edison released, seen many times, but never tired of. The actor who played the part is Harry Eytinge. Recent pictures in which he has appeared are Sketch with the Thumb Print, July 23; The Lord and the Peasant, Aug. 2, and Mr. Pickwick's Predicament, Aug. 21.

"H. L. A.," New York: Walter Pennington, whose death was recently announced, is the same who has been playing leads opposite to Marion Leonard in the Rex films. His photograph has never been published in THE MIRROR.

"B. D.," Ottawa, Can.: It is impossible to state just where any particular Pathe's Weekly will be shown. You might inquire at some local exchange where this release is accustomed to be exhibited, and then watch for the particular scene you desire.

"D. H.," Los Angeles, Cal.: The charming personality who played the school teacher in The Spoiled Child (Lubin) is Florence Hackett. The lover, who seemed too old for his part in The Unknown Bride (Rex), was Walter Pennington (now deceased). Warren Kerrigan's picture appeared in THE MIRROR the issue of March 8, 1911. A photograph of Pauline Bush would be gladly published if furnished. It is not known what nationality King Baggot is. His name is pronounced Bāg-ot. At least he responds to this address.

"N. T. M.," writing from Atlantic City, wishes to correct a statement appearing in these columns to the effect that Ethel Elder is now with the Powers Company. She has been at her home in Atlantic City since April, recovering from a serious illness, but expects to be back in pictures this Fall.

"C. J. M.," Cleveland, has some interesting "pointers" to present, which rather stand for themselves. They are simply to be taken as observations, it is declared, and not as criticisms:

To further encourage the spirit, and incidentally to set our amiable friend, Bennie from Lubinville, working overtime, I inclose a few "Have You Noticed" pointers.

HAVE YOU NOTICED that in some scenes depicting a scene of hurried leaving, hatless, coatless, and on foot, the next scene shows the hero fully clothed, on horseback, and coming from the opposite direction?

That in some recent releases the actor or actress featured was one that had left the company a long time previously or were temporarily absent from it? I have in mind Helen Gardner in Vitagraph's "The Miracle"; also John Bunny in some of the same company's farces; Jack Halliday and May Buckley in Lubin releases.

That at times the enthusiasm of an audience is so inspired by a film that the appreciative ones applaud? This does seem strange for the "Silent Drama," and I have witnessed also furtive daubings of handkerchiefs to the eyes when something appeals to the pathetic side of Nature. That the director of one company, the Edison, is remarkably faithful in having stage properties that conform to the times; noticeably in the interior views of Civil War dramas, such as furniture, pictures, costumes, etc.? And, lastly, that in the list of prize winners and those honorably mentioned in THE MIRROR'S monthly contest, the majority of contestants choose Biograph and Vitagraph subjects? Or, is that mere coincidence?

In reply to the last question, it can only be said that it was not coincidence, as far as THE MIRROR was concerned, while presumably the subjects were those which appealed to the winners. Helen Gardner is heading her own company and Bunny is still with the Vitagraph.

"L. W.," Brooklyn, enjoyed the interview of Florence Lawrence, but would have liked it better had her picture appeared on the front page. She also enjoys this department. It is very possible that Florence Lawrence's portrait may be seen on the outside of THE MIRROR some time in the future. There is little possibility at present that she will ever play opposite to Arthur Johnson again.

TAKEN FROM "BUSTER AND THE GIPSIES"

Played by the Lubin Juvenile Stock. Out Sept. 26

"F. D.," Harrisburg, Pa.: The Eclair Studios are at Fort Lee, N. J. In their picture, entitled Kid, Kite and Kitty, John Tragano played the Kid, George Larkin Kite, and Muriel Ostrich Kitty.

OPERATORS FILE BILL.

BOSTON, MASS. (*Special*).—There is a prospect of further union trouble among Boston picture houses. The Moving Picture Machine Operatives' Protective Union last week filed a bill of complaint in the Superior Court against the Automatic Vaudeville Company of New York, managers of the Comique, Premier, and Palace theatres in Boston, asking that the company be restrained by an injunction from hiring non-union men in place of union men discharged by them, and from violating contracts made with them by the defendants. The union claims that five union men were recently discharged without notice and non-union men hired in their places. The union not long ago held up every show in town until the managers signed a union agreement. Very few of the managers made any attempt to hold out, and the union is now pretty well established.

Potter Hall Theatre on Huntington Avenue has been extensively remodeled and improved during the Summer and will shortly reopen under a new name, the Huntington Avenue Theatre. IZARD.

NO AMERICAN FLAG AGAIN.

SASKATOON, SASK., CANADA (*Special*).—One more moving picture house has opened here the past week, making five altogether throughout this city. The Avenue picture house opens Monday under new management with an advertisement in the paper, saying that no films will be shown where the American flag is displayed.

AROUND LOS ANGELES.

New York Motion Picture Busy—Gossip Around the Studios.

LOS ANGELES (*Special*).—Two Western reels, one new dramatic and two sets of split reels each week, is the new programme at the New York Motion Picture Company's plant at Edendale, near this city. President A. Kessel and Secretary Charles O. Bowman are here with Vice-President Fred J. Balshofer, who also is manager, putting the finishing touches on the plans.

An enlarged plant at Edendale is the result of the visit and the growing activity of the management. Max Sennett, recently comedy director and comedian of the Biograph, together with the clever Mable Normand, of the same company; Ford Sterling, and Henry Leberman, all from New York, beat the officers of the company into Los Angeles by two days. The quartette represents the latest capture by the New York Motion Picture Company. Bennett will direct one of the split-reel comedy companies and Fred Mace the other. The other new reel will be straight drama, without Western flavor, to balance the work of Directors Ince and Ford.

The company wishes to issue this statement through a representative:

"The New York Motion Picture Company still owns the Bison Company and will continue to put out Bison and Bison 101 releases as before. No one else owns these releases or is making the genuine pictures.

"If permitted I would like to reply to a squib appearing in print to the effect that Frank Montgomery 'made' the 'Bison.' Once upon a time Mr. Montgomery directed for us the limited period of three months. The New York Motion Picture Company made the Bison and evolved its success."

When Governor Hiram Johnson, of the Southern Pacific, of California, rode up to the doorway of the Los Angeles Athletic Club for a dinner with the newspaper men before his trip East as a Progressive candidate for Vice-President, a lady dashed up to him, seized him by the hand, and was very ardent. The Governor was pleased with the reception. Unconsciously he acted in a scene of an extremely modern political drama at the club, a Kalem machine grinding industriously. The story is one concerning a villain who undertakes to foil a Progressive candidate for Congress. He marries a suffragette, who puts a stop to the game.

There is a report current that the Lubin studio, at Hollywood, five miles from this city, is to be reopened. The previous company merely sold its films to the Lubin. The arrangement did not prove satisfactory.

The Vitagraph has decided to maintain a permanent studio at its Western plant, in the beautiful seaside city of Santa Monica. Director Rolland S. Sturgeon has been given authority to widen out in the character of his productions. It would be difficult to improve the quality. Sturgeon had a birthday a few days ago. He was surprised by a huge birthday cake, fruit, flowers, and a party by members of his company.

WINO.

NEW LIGHT EFFECT.

Among the other features of Essanay's coming three-reel production of Robert of Sicily, a dramatization of Longfellow's poem laid in the latter part of the fifteenth century, are scenes taken of some exquisite and massive sets by night, using a powerful battery of searchlights. This is a new experiment, and has proven highly successful, as the test pieces of film run off in Essanay's private exhibition room reveal a photographic effect unusual in lighting schemes. The company has endeavored to make this production one of exceptional scenic backgrounds.

ESSANAY PLAYERS ENTERTAIN.

The Essanay Company gained fresh laurels during the past week when Ruth Stonehouse, Evebelle Prout, and Beverly Bayne carried off the honors of the extensive programme at the big Society Circus in the mammoth Arcadia palace of amusement at Wilson and Evanston Avenues, Chicago, held under the auspices of a score of prominent North Side society women. These three Essanay players arranged a singing and dancing sketch that proved the attraction of the programme. Miss Stonehouse's poetic dancing of Mendelssohn's "Spring Song" was declared to be particularly fine. The Chicago papers have been devoting considerable space to the number.

H. B. MANLEY.

FILM THEFT.

The Laemmle Film Service, of Minneapolis, Minn., states that one of its customers, M. E. Cannon, proprietor of the Empire Theatre, Chippewa Falls, Wis., was robbed of six films on Aug. 29. The titles are: The Mill of the Gods, The Man from the West, The Strength of the Weak, Pushmobile Race, Eyes That See Not, and For Sale, a Life.

MODEL HOUSE WITH CHURCH ORGAN.

MOOSE JAW, CANADA (*Special*).—The Majestic Theatre, one of the finest moving picture houses in the West, will shortly open to the public in Moose Jaw, Sask. It has a seating capacity of about five hundred, and has everything required in an up-to-date picture theatre, including a pipe organ. Messrs. McMillan and Ellis are the owners, and the house cost about $30,000.

ALFRED W. LANE.

SCENE FROM "FLO'S DISCIPLINE"

A Victor Release. Out Sept. 20

THE PHOTOPLAY DINNER.

It was generally agreed at the conclusion of the Photoplay Dinner held at Henderson's, Coney Island on the evening of Sept. 7, in charge of Epes Sargent of the Moving Picture World, that it was an excellent incentive to "get together" in the future. Between forty-five and fifty guests were present, representing prominent directors, scenario editors and writers together with representatives of the different motion picture journals. Charles Seay officiated as chairman in the absence of Frank E. Woods, who was unable to be present, but sent in his heartiest wishes for the success of the evening and regretted his inability to be present. Other letters and telegrams were read from Charles Frohman, James Dayton and Richard Willis of the Universal Pacific Coast Company, King Baggot and members of the Selig Company.

At the conclusion of the dinner Mr. Seay told how he wrote his first fifteen scenarios. Other speakers were: A. D. Hotaling, Lubin comedy director; B. P. Schulberg and Joe Roach of the Universal staff, James Carrol, winner of the Powers contest, Marc Dittenfass, Billy Quirk of the Solax, Harold Shaw, director of Edison films, Louis Reeves Harrison, of the Moving Picture World, Philip Long, of Kalem, Harry Cahill of Lubin, C. B. Hoadley, Mr. "Two Reel" Hall, John Wiley, business manager of the Moving Picture World, and George Hennessy, of the Vitagraph. Edwin August's modesty forbade any remarks on the actor. All were unanimous in their appreciation of Mr. Sargent's efforts in bringing the assembly together, and he was appointed chairman for another dinner to be held three months from now.

MOTION PICTURE CLUB FORMED.

At last the motion picture field is to have a social club of its own. The new organization is to be known as The Screen Club and is already in process of formation. The idea originated with King Baggot, of the Imp Films Company; Calder Johnstone, of the *Morning Telegraph*; William Robert Daly, of the Imp Company; Frank Powell, of the Powers Company; Owen Moore, of the Victor Company; Dell Henderson, of the Biograph Company; Edward Dillon, of the Biograph Company, all of whom gathered on Labor Day night for a social chat at Edward Fitzgerald's café on Broadway.

On this evening the body resolved itself into a committee to discuss plans for such a club. Frank Powell suggested the name of The Screen Club, and immediately it was taken up as most appropriate. Plans were discussed as to the scope of the club, it being agreed that the membership should include all actors, directors, authors, managers and photoplay journalists interested in the motion picture field.

On Thursday night, Sept. 5, a second meeting was held at Fitzgerald's, when the following were present: King Baggot, Dell Henderson, Larry McGill, director of the Republic Film Company; Pierce Kingsley, director of the Republic Film Company; Frank Powell, C. A. ("Doc") Willat, of the Mutual Film Corporation; Herbert Brenon, director of the Imp Company; William E. Shay, of the Imp Company; William Lamp, of the Majestic Company, G. F. Blaisdell and H. C. Judson, of the *Moving Picture World*; Frank Russell, of the Powers Company; Thomas Malloy, of THE DRAMATIC MIRROR; F. J. Carroll, of the Cheyenne Motion Picture Company, and Calder Johnstone, of the *Morning Telegraph*.

At this meeting a preliminary organization was formed, with Mr. Baggot as the temporary chairman, Frank Powell as temporary treasurer, and Calder Johnstone as temporary secretary. Five dollars was collected from each man present to apply on any initiation or dues later to be decided upon, and to be returned if desired by any individual. A committee of three was appointed to draw up a constitution and by-laws, to be laid before the tentative club members at a meeting to be held to-night, Wednesday, Sept. 11, at Bryant Hall, Sixth Avenue and Forty-second Street. It was also voted that the secretary send out invitations to all those eligible for membership, with a view to becoming charter members of the club.

ECLAIR'S POSITION.

Although the period which the contract embraces is not announced as yet, Charles Jourjon, acting with power of attorney for the Eclair Company, it is now definitely stated, has concluded to sign a contract to continue releasing Eclair films through the Universal Film Manufacturing Co. This company is about to put out two more subjects each week, which will make a weekly programme of five reels. The fourth reel will appear on Oct. 15, and the fifth sometime in November. It is planned to make one of these a pictorial weekly comprising both their European Weekly and American pictorial news. The other release will be a split reel. The first part of this film will comprise a dramatic subject in natural colors and the other half a scientific subject.

"RICHARD III." IN FIVE REELS.

The latest feature to be announced is a five reel production of Richard III, with Frederic Warde in the leading role. The feature is being put out by M. B. Dudley, who has been previously connected with the newspaper and theatrical business. Mr. Warde has been absent from the stage for several years, and devoting his time to the lecture platform, where he has been lecturing on famous Shakespearian plays in which he has appeared. The production is under the direction of James Kean, and it is expected that it will be ready for delivery about Sept. 15, when it will be offered to State-right purchasers.

NEW THEATRE FOR NEW YORK.

A new picture house has been planned by the Palace Theatre Company, of New York, to be erected on the north side of 157th Street. The site has been leased from the Riverside Viaduct Realty Company for a term of twenty-one years, at a rental of $126,000. A first-class motion picture house will be built, with a large entrance on Amsterdam Avenue and two exits on 157th Street.

PATHE'S NEW OFFICES.

Pathe Freres on Sept. 6 moved their offices from 41 West Twenty-fifth Street, New York, to their new office building at 1 Congress Street, Jersey City, N. J. It was found that the New York office was inadequate for handling the ever increasing business and this led to the erection of a new building. The new offices are in an imposing structure which was built with the accommodation of a motion picture business as an object. It is situated adjacent to the Pathe studio and this convenient location, together with the perfect appointments of the new building, will make the new location ideal for the purpose.

CONVENTION IN SAN FRANCISCO.

SAN FRANCISCO, CAL. (*Special*).—The Motion Picture Exhibitors' League announces that final arrangements have been made for a convention in San Francisco, Sept. 16 to 18. It is expected that there will be about one thousand in attendance, which will include representatives from a number of the Eastern manufacturers, who, while they are not members, are invited for the purpose of getting the different departments of the business together towards the betterment of conditions. It is hoped that the National Convention will meet here in 1915. A. T. BARNETT.

WITH THE FILM MEN.

J. R. Freuler, general manager of the Mutual film corporation, leaves for an extended trip through the West shortly. He expects to close up negotiations for several new exchanges.

The business of the Universal Film Company has expanded so rapidly that they have outgrown their present quarters, and Joe Engle is authority for the statement that they will shortly have a housewarming in their new offices in the Mecca Building, where they will occupy a whole floor.

Fred Beck, of the Special Event Film Company, is in Colorado and expects to have a very important announcement to make on his return about Sept. 15.

R. E. Aikin, general manager of the Majestic studios, has been made managing director of the Western Import Company, Ltd., of London, Eng. This company has the European agency for Thanhouser and Broncho films. Mr. Aikin sailed Tuesday on the *Mauretania* for an extended stay, during which he will open several new offices on the continent.

H. J. Streyckmans, who has been advertising manager for the New York Motion Picture Company, has joined the forces of the Mutual Film Corporation, where he will organize a publicity department and later on edit a paper devoted to the interests of the Mutual.

M. Leon Gaumont, president of the Gaumont Company, arrived from Paris this week to make a study of conditions in the film field. He will be here several weeks and important changes of policy in the American Gaumont are expected.

"Al." Lichtman, formerly of the Monopole Film Company, has been made advertising and sales manager of the Famous Players Film Company.

PICTURES IN SUNLIGHT.

Reports from London mention an exhibition, where at four o'clock in the afternoon pictures were shown in the open, when, it is stated, one could not tell the difference between the plays projected on the screens from those shown in the theatres at night. The screen, it is declared, has a matt surface, which gives brilliant effects.

MISS ORMI HAWLEY
LEADING WOMAN
Lubin Stock Co., Phila., Pa

CLASSIFIED M. P. ADVS.
RATES, CASH WITH ORDER:
20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

Films, for sale; send for list of second-hand films, also supplies; special prices during September. Southern Film Exchange, Norfolk, Va.

10 CENTS PER FT.—Local Motion Pictures, anywhere any time. Special Event Film Mfgrs. Co., Inc., 249 W. 35th St., N. Y. C.

THE HOUSE OF
SELIG

SELIG FIVE A WEEK—THE INVINCIBLE PROGRAMME

Monday, Sept. 23d
A DETECTIVE'S STRATEGY
The striking story of a society detective and a child who was used to re-unite a mismated pair. Adapted from Fred Jackson's powerful story "Thistledown." About 1000 feet.

Tuesday, Sept. 24th
THE CATTLE RUSTLERS
Stories of the West are always interesting. Selig's especially so. This is, by far, the best Western of recent months. A vivid, enthralling, real cattle round up takes place.
Enough said. Get it.
About 1000 feet.

Wednesday, Sept. 25th
PARTNERS
For the first Wednesday release from the House of Selig, we have selected one of the most appealing, human, and dramatic stories ever pictured. It tells the story of the Damon and Pythias-like friendship of two Western men.
About 1000 feet.
GET THIS ONE SURE

Thursday, Sept. 26th
THE PITY OF IT
The intense and exceedingly dramatic story of a woman's degeneration and the awful price she was forced to pay.
Strong moral.
About 1000 feet.

Friday Sept. 27th
THE BORROWED UMBRELLA
A side-splitting farce comedy of very original situation. Just the kind of comedy for your Summer night audiences.
On the Same Reel with
HARVESTING ALFALFA IN NEW MEXICO
An interesting and instructive educational picture showing details of one of the greatest agricultural industries.
Combined length about 1000 feet.

THE SELIG POLYSCOPE CO.
20 East Randolph St. CHICAGO, ILL.
Send in Your Name. Selig Bulletins Sent Free.

THE THANHOUSER
THREE-A-WEEK

Sunday, Sept. 15
Orator, Knight and Cow Charmer
A story that is typically and charmingly American, dealing as it does with newspaper editors, angry politicians, newspaper cartoonists and angry cows. The surprise end in the cartoonist, SUE is pretty, also clever. Her cleverness with the sketch pencil caused the whole rumpus that caused this film.

Tuesday, Sept. 17
The Mail Clerk's Temptation
A railroad mail clerk falls in love with a hotel man's daughter, but there is a quarrel and in a pique she throws him over and accepts a drummer of large salary. The mail clerk feels the sparseness of his own pay has lost him the girl, and resolves to get rich at any cost. His first plunder is a returned ring and a note—and miraculously he is spared from further temptation.

Friday, Sept. 20
Two Souls
He was a mere race track "bookie" and she an unfortunate who threw herself from a city dock in the hope that death would end her misery. He jumped in after her, rescued her, and later they were wed. Then the Law came after him for an old crime and he went to prison manfully—and unknown to the lost soul he had saved. How he tried to keep all knowledge of his fate from the one who worshipped him, is the story, and it is one that thrills.

THANHOUSER CO. NEW ROCHELLE NEW YORK

Reviews of Licensed Films

Two Cinders (Vitagraph, Aug. 28).—Florence Turner and John Bunny have the floor to themselves in this film, and incidentally prove what delightful artists they are in the art of expression, for the humor of the conceit, played in one set representing the interior of a train, is dependent entirely upon the acting. Both do an exceptional fine bit of humorous portrayal, especially in the first part of the film. Miss Turner is escaping to an aunt because she does not care to marry the fat man selected for her. Mr. Bunny enters and not only offends but amuses her by his presence, until an open window brings a cinder in both their eyes. This provokes sympathy, and when they both learn that he is the fat man originally meant and she the intended girl escaping from him, they conclude it is best to become engaged at once.
C.

Bumps (Vitagraph, Aug. 28).—Bumps is an elephant of a circus and Kenneth Casey is the little clown who trains him. The film makes a pleasing little piece, featuring both and incidentally showing some interesting tricks on the part of the elephant.
C.

The Little Indian Martyr (Selig, Aug. 29).—This film, enacted around one of the old California missions, creates a very human atmosphere in depicting the love between the little Indian boy and the priest, and at the same time it is a picture of exciting dramatic adventure, the situations and incidents of which have been finely characterized. Thomas Santschi as the priest is particularly true to his part, while Roy Clark as the small Indian boy proves himself a most capable and interesting little actor. It is a delightful character study in itself. The priest has undertaken his education and bestowed upon him the longings of his heart—human affection. The members of his tribe are incensed at this and eventually persuade the boy that the priest is his enemy. They plan vengeance and the boy overhearing is dragged into their midst. He is told to go and kill the priest. He sets out, followed by the tribe, and is shot by one of their number on his failure to commit the deed. The priest is saved by the arrival of soldiers and others, though it is wondered how he escaped so easily.
C.

The Whiskey Runners (Selig, Aug. 27).—A story of the old days in Canada is represented on this film in logical graphic sequence. It is not without dramatic ingenuity and climax. It tells a story of the days of illicit whiskey in that part of the country. The girl involved loved the young officer rather than one of the bootleggers. This rival became a murderer by shooting and killing a mounted policeman, who appeared as the bootleggers were receiving a consignment of whiskey. He was traced by the young officer through a portion of his boot heel left behind in the encounter. In the following pursuit he fell from his horse and was killed. It is well played, for a film of exciting adventure, with William Duncan in the leading role. Myrtle Stedman is the girl, and the rival is played by Lester Cuneo.
C.

For the Love of a Girl (Lubin, Aug. 29).—This film is possessed of much good drama, is aptly constructed and acted with much character and conviction. Ethel Clayton plays the leading feminine role with much alarm, while Harry Myers as the faithful friend and Charles Arthur as the successful lover also do most acceptable work. The uncle plans that Harry shall marry his niece, but the girl on meeting a certain Charles at a house party becomes infatuated with him, and later while out on an automobile ride are married on a sudden impulse, when summoned as witnesses to another marriage. She sends a telegram to her uncle, who is absent. The uncle believes that it is Harry whom she has married, and he wires his congratulations to Harry. In a few minutes another telegram comes announcing the uncle's death. When his will is read it is found that he left his wealth, consisting of a million dollars, to his niece, provided she marry Harry within three years. Several years later Harry finds the two in want, and when he reads in the paper of a new decree of the court to the effect that if a condition of a will is impossible of fulfillment, it is null, he goes to the two telling them how they may come to their own. Charles, who is exhausted from sickness, dies from the shock. Later Ethel realizes her love for Harry. It is a unique situation and cleverly developed.
C.

An Aeroplane Love Affair (Pathe, Aug. 31).—The persistent attempts of an undesired suitor to present the object of his affections with a bunch of roses is made one of the underlying means of drawing laughs in this picture, and it must be admitted the method is an effective one. In the film George Beatty gives several successful exhibitions of flying, and with the comedy support given him by the other members of the cast, he succeeds in making a picture that has several excellent points. It is spectacular, it is not hampered by an unwieldy plot, and it has situations that are bound to amuse. The young aviator and the girl fall in love at first sight, but the girl, because of her refusal to marry the man whom her father has selected, is packed off to boarding school. There, locked in her room on account of a love note from the aviator, she escapes by way of the window, and flies away with him. The father and the other suitor follow on horseback, but the aviator picks up a minister and they are married in the air. The father then forgives the couple, and the rejected suitor finally succeeds in presenting his bouquet as a wedding gift.
M.

The Sheriff's Prisoner (Lubin, Aug. 31).—A comedy-drama with a rather unusual plot and much funmaking on the part of the sheriff is here set forth. The picture was taken amid picturesque surroundings, and acted by a cast of ability, while the film is also adorned with good photography. It departs somewhat from the conventional Western drama and thereby gains. The sheriff finds himself a prisoner for the time being, but he seems to get a lot of enjoyment out of his predicament besides amusing others. The plot is a very easy one to follow, and the interest is held throughout the thousand feet of film. The sheriff sets out to arrest Curly Dick, a highwayman, for whom a large reward is offered. He suspects a young prospector of being the outlaw, but this man, to save himself, makes a prisoner of the sheriff, and takes him to the home of a miner whom he has aided, setting the daughter to keep guard over him. The prospector, having previously noted Curly Dick and his pal in camp, captures both after a hard struggle, and takes them back to the sheriff, who is then released from his own manacles. The prospector, his work done, turns his attention to the girl. The sheriff's comedy, however, rather spoils the uniformity of the whole.
M.

The Musketeer's Love (G. G. P. C., Aug. 30).—Done in colors this is one of the historical tragedies this company puts out at intervals. It is delightfully well put on with the usual care in detail displayed by this producer, and the work of the players is also of a very high order in depicting the subtility back of the situations. It is a most absorbing and artistic conception. The duchess is an enemy to the cardinal, and seeks revenge through her lover. She summons him to her, where her plot is overheard by the rival. He informs the cardinal, who at once has the lover arrested and sentenced to death. From her window she witnesses the execution with the rival, who, when she sees his gloating, she turns upon and kills.
C.

Down Through the Ages (Kalem, Sept. 4).—This play, written by Gene Gauntier, who plays the feminine lead, evidently has as its excuse the exhibiting of Egyptian scenery. Taken in the vicinity of the tombs and temples of that ancient nation, it has for its theme reincarnation and the love between man and woman that is supposed by some theorists to last from one age to another. It has its vein of interest, just as the picture postcards that show views in strange lands please us, because they exhibit something that we have not actually seen, but as a drama it has nothing that will gain for it more than passing approbation. The scenery may be able to atone for the sins committed in other directions. Miriam has two lovers, one of them a romantic young man, who tells her that he has loved her since t[illegible] began. The girl, however, is not sure. She falls asleep in the royal tomb of Pharaoh, and dreams that she is Kama, a bazzar maid of the long ago, and that Jack is a priest who forgets his vows on account of his love for her, takes the treasures from Pharaoh's tomb and leaves the country with her. Miriam, of course, wakes up in due time, and finds herself in the presence of her modern lover.
M.

Coronets and Hearts (Vitagraph, Sept. 3).—In the first place, members of the nobility do not travel around the world carrying with them coronets, and in the second place this insignia of rank belongs, not to the son of the house, but to the father. However, we are asked to believe that the son of an English earl, seeking to marry an American heiress, promises her the coronet, but through a letter she learns that his father has counselled him to marry for money alone and turns him down. Realizing that he must make a man of himself he goes West, where two years later he is instrumental in saving a trainload of people, including the heiress, from some bandits, being himself wounded in the fight. The girl seeks him out, and although he has not now any coronet to place upon her head she accepts him on account of his sincerity. The production is finely staged as well as being played with much character. Edith Storey plays the heiress, and Earle Williams the young lord. Other members of the cast are Julia Swayne Gordon, James Morrison, Harry Northrup, Teft Johnson, and Rose Tapley.
M.

The Equine Hero (Selig, Sept. 3).—Novelty is introduced into this picture in the form of a rather clever horse that makes it possible for the plot to depart a little from the track and show a sort of spectacular method of dealing with a story that is not available in the average film. The horse is the messenger between two lovers, but a jealous half-breed learns of this plan and incites some Indians to surprise and capture the lovers. The man is wounded and the girl carried off to an isolated place whose only entrance is a log over a canyon, but the horse crosses this and unties the girl's bonds with his teeth. The wounded man has meanwhile communicated with the sheriff, and the half-breed is treated to the regular course of punishment. Beyond the fact that the introduction of the horse carries with it a sort of unusual interest, the film is of the usual caliber of Western pictures.
M.

The Wild Man (Essanay, Sept. 5).—Perhaps the chief difficulty with this picture is the obscurity of the introduction. One that gathers that some glue, smeared on a log for the purpose of entrapping a young swain, proves the undoing of the girl's father, who is forced to remove his trousers and dress up in leaves, supplemented by an artist's canvas. Thus attired, he frightens most of the people whom he meets, but is recognized in time to discredit the story of the perpetrator of the trick, who attempts to convince the village maidens that he has conquered the wild man. There is much humorous appeal in the film and it is altogether capably played, with Howard Missimer in the leading role. Mildred Weston is his daughter, Charles Hitchcock the artist, and William Mason the cowardly lover.
M.

Sergeant Byrne of the Northwest Mounted Police (Selig, Sept. 5).—This picture of the Northwest has a well conceived and executed plot, with a number of views that transport the spectator to that interesting and partially undeveloped section of America, that has been the scene of many a powerful story. The plot itself is constructed in such a manner as to carry the moving picture fan along with scarcely a tax on the mental faculties and this does not mean that the imagination is not appealed to, but rather that the author and director have been careful to make the scenario clear and logical in its entirety. Sergeant Byrne has joined the police after having been turned down by a girl on account of drinking. The girl, Bessie, marries Harvey Drake, who is later wanted by the police, and Byrne is sent after him. The police officer, after a struggle in which Drake escapes, comes upon the dead body of the criminal who has been crushed beneath a horse. Byrne brings back the body, and then goes to Bessie with an avowal of his love.
M.

Locked Out of Wedlock (Pathe, Sept. 4).—A little more reasonableness back of the incidents of this farce would add much to the humor. The film however, possesses novelty of idea, and, although it is rather made for effect, it contains a number of laughs and amusing incidents. He starts in to take a nap with the request that his landlady call him an hour before his marriage. Boys in the yard playing with a dog disturb his slumber. He goes out to them, putting on his wedding suit over his pajamas. After driving the boys away, strange to relate, he does not go back but falls asleep on a bench. The boys return and fasten the dog's collar around his neck with the chain attached to the dog house. The bride awaits in the church, when the young man wakes to find himself in the predicament. He makes a race for the church, but is arrested and taken to the station. Here the bride is also brought, summoned by an officer, who is evidently arresting her small brother for the prank played upon the

ESSANAY PHOTOPLAYS

COMING! MORE ESSANAY RELEASES

Released Tuesday, Sept. 17

"NEPTUNE'S DAUGHTER"

A startling and unusual dramatic novelty. The romance of a mermaid. Martha Russell and Francis X. Bushman featured!

Released Thursday, Sept. 19

"THE MIXED SAMPLE TRUNKS"

A mixture of funniest fun that plunges two salesmen into roaring complications. Howard Missimer and John Steppling in big laugh roles!

Released Friday, Sept. 20

"THE LOVE TEST"

A bright bit of delicious comedy, vivacious and pleasing. Lily Branscomb, Eleanor Blanchard and E. H. Calvert in humorous portrayals.

Released Saturday, Sept. 21

"'ALKALI' IKE'S PANTS"

Here it is! Another of the screaming Western comic series, with Augustus Carney in his famous role! Doesn't the title smack of joy unlimited? The month's biggest comedy "hit"!

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LUBIN FILMS

Released Saturday, September 7th, 1912. Length, 1066 feet.

LITTLE FAMILY AFFAIR

Mrs. Skaggs tries to marry her little orphan ward to a dude of her selection. Lottie, however, is in love with Peter Johnson, the old lady's nephew. On the day of the proposed wedding Lottie and Peter elope, and leave aunty and the crowd waiting at the church.

Released Monday, September 9th, 1912. Length, 1058 feet.

THE HALF-BREED'S SACRIFICE

A romantic and thrilling story of a half-breed body guard to the Governor of Sonola. Protecting his master he accidentally kills a dancing girl, and atones by stabbing himself.

Released Wednesday, September 11th, 1912. Length, 432 feet.

A RED HOT COURTSHIP

Nellie Nugent, an actress, flirts until she gets two country boys crazy jealous. One of them resolves to kill his rival or die himself. They take pills made of red pepper, and the result is excruciating pain and laughter.

Released Wednesday, September 11th, 1912. Length, 625 feet.

HIS FIRST AUTO

The experiences of an amateur chauffeur, who being disqualified by employers, finally buys an auto of his own. Demoralizes the town and comes to grief.

Released Thursday, September 12th, 1912. Length, 1055 feet.

BETTY AND THE ROSES

A pretty romance of a rich young fellow, whose father sent him to manage a country estate. The boy is miserable until he meets a chic and charming girl, and then he resolves that it is the finest place in the world.

Released Friday, September 13th, 1912. Length, about 600 feet.

BUSTER AND THE PIRATES

At an outing Buster and Brooks have a quarrel, and Brooks throws a pail of sand over Buster's yacht. That night Buster dreams that he and Henrietta in the yacht are pursued and captured by Brooks and his pirates. They, however, escape, and with a keg of powder blow up the whole band.

Released Friday, September 13th, 1912. Length, about 400 feet.

NEVER AGAIN

George Hartzwell comes home one night with a beautiful jag on. Emma, his wife, being tired of his neglectful and wreckless ways goes for him good and strong. When George goes to sleep he dreams and sees things, and on awaking from the delirium finds his pretty wife bathing his poor head.

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young man, or at least so one might read the action. Thus they all meet at the station, where the marriage is consummated. C.

Captain Barnacle's Legacy (Vitagraph, Sept. 4).—Captain Barnacle inherits some property in South Africa, which he must visit on account of needed attention to what the lawyers call "little things." When he arrives there he finds the little things are several negro children, who, together with the widow of his late benefactor, attempt to fold him to their bosoms. He and his friend, Bunce, however, make their escape through a window with the jewels that have been bequeathed to the captain and return home to Barnacle's small daughter, "the only little thing that counts." It makes another amusing and interesting comedy in this series, and is played with the usual character one expects from these players. Van Dyke Brook is Captain Barnacle, Hurbie Mack is Jack Bunce, Robert Gaillord the African, Kate Price his wife, and last but not least Flora Finch is Goo-Gai, the sister, while Helen Costello is the only thing that counts. M.

Back to the Old Farm (Essanay, Sept. 3).—This makes a novel and entertaining little comedy, which has been delightfully well played amid well-chosen backgrounds. It also shows in the course of its action several modern farming appliances and methods. Its purpose is to show how the days of the old-time farmer are waning. Years before the youth adopted into the family had gone to the city, because he could not stand the monotony of farm life, though his affections at the time were deep for a certain youthful daughter of the family. After a number of years he is invited back to the farm. He goes expecting to find the same old landmarks, but is surprised to discover a modern house equipped with all conveniences and a farm run on scientific principles, while the family have completely changed their mode of life. The romance between the maid and the man is continued, and ends as every romance should. Beverly Bayne is the charming young daughter of the house, and is equally matched with E. H. Calvert, the young man upon whom the surprise is worked. Frank Dayton is the farmer, Lily Bradscome his wife, and William Bailey the son. C.

The Bond of Music (Vitagraph, Aug. 31).—This picture is exceptional, not only for the remarkable scenes and sets depicting the Franco-Prussian War, but the depth of human sympathy displayed in the interpretation of the players. Charles Kent brings his accustomary understanding to the role of the old musician, while Earle Williams is equally good in his own way in the part of the young German spy. Kate Price is the landlady, while the role of the person evidently her husband is played by William Shea. The young German, who is in reality a spy, is also the favorite pupil of the old musician. A notice is placed in the village, offering a reward for his capture. His sudden departure causes him to be suspected by the husband of the landlady. He seeks refuge in the house of the musician, who succeeds in putting the mob off the track. Later the young German returns at the head of the troops, who proceed to devastate the village. The old man refuses to flee with the populace, and in consequence is met by an invading force. His viola is broken. He seeks to avenge the insult, and is about to be shot, when his friend, the young German, appears and prevents the execution. The production has been particularly well put on. C.

The Boy and the Girl (Edison, Aug. 30).—One rarely finds a child story, which is keenly interesting to old and young alike, but in this delightfully sympathetic little portrayal, there is a decided moral and human truth back of it, quite convincing to all. It is most excellent drama on this very account. Yale Boss plays the role of the shutin boy, longing for affection, with a great deal of understanding, and proves that he is a young actor possessed of no small amount of imagination, while Edna May Hammel is likewise pleasing in the role of the free and open hearted young girl. Marc MacDermott and Miriam Nesbitt are the parents. The entire atmosphere of the little play is most natural in comparing the home of wealth to that of the more unconscious life of the father and daughter in moderate circumstances. The boy is made a man before he has had much opportunity to be a boy. In the park a girl becomes interested in his case, and at length drags him away from his jealous governess. They find themselves at last upon the Palisades, where the boy saves the girl from a rock sent over the way by a party of men blasting. Thus he comes back to his parents somewhat in the nature of a hero, while they have been afforded an opportunity to learn the need of their young son. Ashley Miller is the director. C.

As the Fates Decree (Selig, Sept. 2).—This story deals with the designs of a gentleman of fortune on a certain widow and the manner in which his true nature comes to light, so that she is enabled to save her daughter from a like fate with the same man. It is a smooth going story told in both a graphic and entertaining manner, while the absence of subtleties adds to its drama. The backgrounds are all particularly well chosen, while the scenes at the beach add much to the atmosphere of the story. Kathlyn Williams plays the role of the widow with her accustomary charm and distinction, while Gladys Wayne, as her daughter, proves herself possessed of a captivating and vivacious personality. William Stowell plays the role of the man of the world, and Douglas Lawrence the young man in love with the widow's daughter. In the telling there is apt to be a confusion in the relation of some of the characters at the beginning. Perhaps the film would have been more successful in this respect had several characters been eliminated from the picture, as they have nothing to do with the action. The widow is left a legacy, and a certain adventurer at once becomes interested in her. She accepts his attentions in good faith. After the court fees are paid little of the fortune is left, and when the adventurer becomes aware of this he immediately leaves the widow. He seeks the seashore, where he takes advantage of her daughter, who has just had a quarrel with her sweetheart. The young man saves her life, when the adventurer turns coward, and the mother arriving at this point prevents further intercourse with the other. C.

Pathe's Weekly, No. 36 (Pathe, Sept. 2).—A specially interesting feature of this issue is the military manœuvers at Newton, Mass., where the invading Red Army vanquishes the Blue by capturing Taunton Hill. Other interesting features include the reading of his speech by Governor Thomas R. Marshall, after being presented with his nomination for the Vice-Presidency on the Democratic ticket at Indianapolis, Ind.; at Bizerte, Tunis, the boy returns by train from a visit to Paris; at Asbury Park the annual baby parade is shown, reviewed by Governor Wilson; the Kaiser and Czar meet at Port Baltic, Russia; against the advice of his physicians, Vice-President Sherman makes a speech at Utica, N. Y., accepting the renomination; the result of a $500,000 fire at Chicago, Ill., is shown where a grain elevator and twenty houses are completely destroyed and sixty families made homeless and views at Toulon, France, where the *Kangaroo* is put into commission for use in transporting submarines. C.

In the North Woods (Biograph, Sept. 2).—While this film makes a passably interesting story, it is hardly fraught with the dramatic strength which is generally characteristic of this producer's work. The rather conventional villain and the manner in which he is played, perhaps, has much to do with the insincerity of the whole. The trapper feels quite safe to leave his wife and child alone in the wilderness, while he sets out to the trading post. An adventurer appears on the scene. He catches sight of the earnings of the couple and plans to obtain possession. At length he uses his last cartridge and sends the guide to the post for more. At this point he is caught in one of the traps, where the wife holds him confined for the night until her humanity overcomes her. When the guide learns the plot of the traveler, he turns to the aid of the wife, while the husband returns from the post in "the pick of time." C.

Aladdin Up-to-Date (Edison, Sept. 4).—This little travesty by William Henry Kitchell has a humor quite its own, and furthermore, is original in its evolution and concept. Aladdin's lamp is found in the possession of a peddler of Indian goods. It is stolen by some boys, who throw it away. It is found on the beach by Tim, who has been denied the love of his sweetheart by the cruel-hearted parents. He picks up the lamp and in rubbing off the dirt calls up the servants of the lamp. He commands them to do his bidding through several amusing experiences. He is married and lives in a fine house, all through the power of the lamp. At length he goes on a journey and the servants go on a strike. The wife calls up the slaves of the lamp and sets them to work at housework, which they do with great reluctance. They, too, go on a strike, and one of their number steals the lamp. They leave a note behind to the effect that they have never done housework before in the course of four thousand years and they do not intend to begin. It is played in excellent spirit and effect, with Edward O'Connor, the capable Irish comedian of the Edison company, in the leading role. He is capably supported by Jessie McAllister. C. Jay Williams is the director. C.

Believe Me, In All Those Endearing Young Charms (Edison, Sept. 6).—Another, in the series of Edison pictures in which a well-known song is used as the basis of picture drama is presented on this film. There is a pleasing play of romance throughout though the song itself is not an essential part of the composition. It has been put on with the Edison care in detail, and success in creating a number of artistic scenes. J. Searle Dawley is the director, who has so well caught

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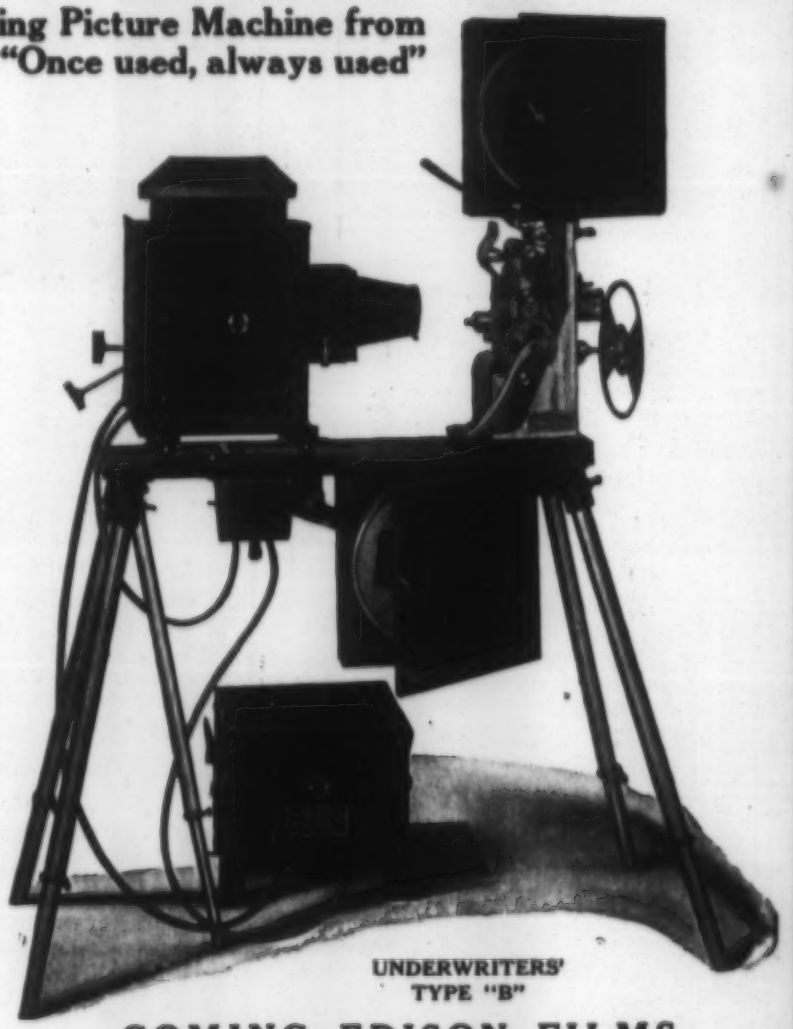

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COMING EDISON FILMS

Tell Your Exchange You Want Them

Sept. 11—7115. The Stranger and the Taxicab, by E. J. Lucke. 1,000 feet. Comedy.

Sept. 13—7116. The Dam Builder, by Bannister Merwin. 1,000 feet. Dramatic.

Sept. 14—7117. The Rescue, Care and Education of Blind Babies. Produced in co-operation with the International Sunshine Society. 1,000 feet. Descriptive.

Sept. 17—7118. The Governor, by Bannister Merwin. 1,000 feet. Dramatic.

Sept. 18—7119. Lazy Bill Hudson, by E. J. Montagus. 490 feet. Comedy.

—7120. National Soldiers' Home, Virginia. 510 feet. Descriptive.

Sept. 20—7121. Hearts and Diamonds, by Herbert E. Morgan. 1,000 feet. Dramatic.

Sept. 21—7122. The Grandfather, by Lillian E. Sweetser. 1,000 feet. Dramatic.

Sept. 23—7124. How Bobby Joined the Circus. 650 feet. Comedy.

—7123. Benares and Agra, India. 350 feet. Descriptive.

Sept. 24—7125. The Little Girl Next Door, by Nina Rhoades. 1,000 feet. Dramatic.

Sept. 25—7126. Cynthia's Agreement, by Mabel Mulwoon. 1,000 feet. Comedy.

Sept. 27—7127. Mary in Stage Land. (Being the third story of "What Happened to Mary." Produced in co-operation with "The Ladies' World.") 1,000 feet. Dramatic.

Sept. 28—7128. 'Ostler Joe, from the well-known poem by George R. Sims. 1,000 feet. Dramatic.

Sept. 30—7129. Calumet "K," by Marwin-Webster. 1,000 feet. Dramatic.

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the spirit of the whole, Benjamin Wilson the artist, Bessie Learn the model, and Laura Sawyer the woman of wealth. She is more interested in the artist than his art, we are told, while it is quite obvious that such is also the case with the little model. At a reception held by the artist, the young lady of society sees the love that the artist feels for his model, who later returns and confesses it to the artist, as he sits at the piano playing "Believe Me, In All Those Endearing Young Charms." Later the model meets with an accident. The society girl is commissioned by the artist to take a note to her, telling the model that he will be with her in the company of a specialist. The note, however, is destroyed by the society girl, and when the model does not receive a reply from the artist she leaves. Out of the hospital she comes to him again and places a note in his cigar case. He uses it to light his pipe. A year or so after he meets her again still faithful to his memory, when he chances to stop at a hotel, where she is maid. C.

Getting Rid of Trouble (Biograph, Sept. 5).—There is good humor and fun in this merry burlesque, if one can forgive the too obvious fact that it is a male creature who is playing the part of the cook. It would seem that the days of such caricatures, unless particularly well done by the male actor involved, are over. The newly married couple desire a cook and proceed to an agency for the purpose of hiring one. Here the wife refuses to permit the hiring of a young and fair maid, and the result is that an energetic, mannish maid is hired. She brings along her exercisers and proves her strength by compelling the man of the house to eat a steak. A bill collector calls, and when she refuses to go the uncle of the family hits upon a novel plan of putting her out. He requests her to send off the bill collector, and while she is fighting it out with this persistent individual he calls up the police station. The bill collector and the cook are marched off to their cell. The picture is rather prolonged after the actual termination. O.

He Must Have a Wife (Biograph, Sept. 5).—There is wit in the evolution of this eccentric farce, and the complications are well made, resulting in several well-earned laughs. The young man has a rival, and when he receives a notice from his uncle's agent that he is coming to give him the division of the estate, provided he has a wife, he goes to the young lady of his heart only to find her gone. He concludes to be his own wife, and thus obtains the division in her name, when the agent calls. There is, however, a difficulty at this point. The girl enters and not understanding the situation goes off in a huff. She is about to be married to the rival, when the other enters just in time to explain things. O.

Twilight (Essanay, Sept. 6).—It is a dramatization of the old song poem, Just a Song at Twilight, and is extremely interesting, both from a story standpoint and acting. The poem has been used many times as a vehicle for film stories, but it would be hard to outdo the present production. A charming girl in the care of her grandparents, is sought after and won by a youth. The old couple, knowing the boy to be of the right sort, give the required consent and bestow their blessings. This is all done on the porch of their old home, and when the aged couple retire to the sitting room, the incident brings back memories of their own early courting days. In a series of scenes, we follow them through their youth, and the budding of their love, their marriage, and the struggles they were compelled to make in building up a home. At last the grandmother moves to the organ, and gives vent to her emotions in playing the song, and the old man sings. The young people hear and sense faintly its meaning. The picture is a strong plea for the exercise of faith and love and charity among married people. The costuming is quaint and pleasing, and the background, for the different scenes, are picturesque. G.

Whiffles and the Magic Wand (G. G. P. C., Sept. 6).—Whiffles is a "hen-pecked" husband, and he resents it, though unable to help himself. The tale is laughable from beginning to end, and while we sympathize with the "brow-beaten" men we are unable to refrain from hilarious laughter at his misfortunes. The wife, in connection with Whiffles, is invited to attend an afternoon social, where an acquaintance of the black art is to perform many wonderful feats. After numerous delays they arrive at the friend's house, only to engage in another quarrel in the reception hall. The wife bounces out of the house, leaving the man to enjoy the afternoon by himself. Whiffles sees wonderful feats performed with a wonderful wand. It gives him an idea. The next morning he visits the wonder worker, and purchases the wand. It is explained to him that if he waves one end of the wand it will multiply any object, but if he waves the other it will cause them to vanish from sight. Armed with this formidable weapon he returns home to practise his new art on the wife. She, as usual, berates him for being late for dinner, and he waves wand; the wrong end. Immediately another wife appears on the other side of the room, and Whiffles is pounded into submission. G.

The Bud, the Leaf, and the Flower (G. G. P. C., Sept. 6).—To see a flower develop from a bud to a full, beautiful flower, before your eyes in the course of a few minutes is one of the possible feats of modern photography, and in this picture we have a remarkable example. It is instructive, to say the least. The horse chestnut, the lilac, the hawthorn bush, the apple tree, and the rose are the subjects treated. From a small bud we see it grow and spread into a leaf or flower. G.

Bridget's Sudden Wealth (Edison, Sept. 7).—When a person of ill-breeding suddenly comes into wealth, he oftimes makes himself ridiculous in his vain attempt to ape the fashions of society. With this fact in mind, a highly humorous tale has been worked out in Bridget's Sudden Wealth. She is loved and wooed by the corner cop, and is on the verge of accepting him as a husband, when the news reaches her of her raise into wealth. She undergoes a transformation. She spurns the policeman's suit, and leaves the employment of her mistress, declaring that she is through with the life of a cook. She buys a dog, an auto, and several requisites to her station, endeavoring, all the while, to act the lady. It is when she embarks on her first trip in her new car that one has reason for the biggest laugh. In her excitement she urges the driver to drive faster and faster until the car is racing through the narrow streets, breaking all speed limits. They are arrested, and when Bridget alights from her car to learn the cause of the trouble, she discovers that it is her own policeman that has done the deed. This is the comical climax of the story. The policeman will let her go only on the condition that she marry him then and there. Finally she relents and takes her once rejected suitor into her arms. They hail a passing minister, and, taking him into their car, drive off to the court house to tie the knot. The piece abounds in laugh producing situations, and will undoubtedly find favor among those delighting in farcical comedy. Alice Washburn plays the part of Bridget, and Edward O'Connor, the policeman. G.

The Darling of the C. S. A. (Kalem, Sept. 7).—This picture is interesting, principally on account of its scenic and spectacular effects. There are many stirring incidents, several battles, and a wild dash of a wagon, but little of the story. Agnes Lane is a woman spy, who is famous for her daring and the aid she has given the Confederate troops. A large reward has been offered by the Northern army for her capture. She hears of this, and with one of the posters advertising the fact she makes her way into the very heart of the Northern camp and informs the general that she is in a position to betray the woman whom they seek. While posing as a traitor she secures valuable papers and carries them back to her own people. Her last act of bravery is that of giving herself up to the North in order to incite the Southern soldiers to make another attack upon the enemy's camp after having failed twice. The knowledge that she is a captive and liable to be killed furnishes the soldiers with the necessary incentive, and they make the final victorious attack. G.

The Smuggler (Lubin, Sept. 5).—In this story of the sea, containing many interesting backgrounds, much excellent atmosphere is maintained, while the film itself contains much good drama, both in the way of construction and the work of players. Frances N. Moyer is the daughter of the smuggler William C. Carr is the lover in the Government's employment, and William C. Carr assumes the role of the father. The daughter is in the habit of aiding the father each night when he lands on the beach with his goods, smuggled across the border. Her lover is a member of the patrol. He is commissioned to keep a sharp outlook for smugglers on a certain night, and the girl becomes aware of it. She meets her father at the beach, and putting on his oilskins walks up the cliffs to evade the patrol. She is shot by the lover and his men. The father crazed by grief confesses at the hospital, where the daughter is recuperating. It is played with a fine sense of nature and the fitness of things. C.

Circumstantial Evidence (Seliz, Sept. 6).—The incidents of this triangular romance of the backwoods unfold in interesting and dramatic progression, revealing careful workmanship throughout. It is thought, however, that the picture might have added force and vitality in the presentation of its theme had the character of the minister been introduced into the plot action at the beginning, thus adding force to his action in the latter part of the picture. The young man sets out for a hunting trip. He is followed by his rival in love. The fellow witnesses a disagreement between him and his friend. During the quarrel the young

BIOGRAPH FILMS

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Released September 9, 1912

AN UNSEEN ENEMY

The Terrible Experience of Two Young Girls in a Lonesome Villa

These two girls and their brother live at the little homestead left them by their late father. The brother, having disposed of a portion of the small estate, comes home with the money to show it to his sisters, telling them that they may now enjoy a few of the luxuries of life. As it would be after banking hours before he could get to the village, he places the money in the safe and returns to his office some distance away. He has hardly departed when the maid, a slattern individual, who has seen him put the money in the safe, attempts to get it. Failing to work the combination, she calls up an erstwhile friend, requesting him to come and help her. While these two work, the sisters are locked in the sitting-room, terrorised in a most unique way. The brother, however, arrives after a series of tantalizing delays and apprehends the criminals just as their scheme seems to have succeeded.

Approximate length, 999 feet.

Released September 12, 1912

BLIND LOVE

The Baleful Result of Ostentation and Flattery

In the little village there lived two families who were almost lifetime neighbors and friends. In the one family there was a boy, in the other a girl. These two had been sweethearts from childhood, and each found happiness in the other's company. All was sunshine for Dave, the boy, until the day of the church lawn party, when the nephew of the minister arrived from college. His easy manners and good clothes make quite an impression on the unsophisticated girl, and it is with slight persuasion she consents to elope with him that evening. The result is the inevitable, for the man proves to be a scapegrace. Meanwhile, the girl, through pride, pretends in her letters home to be doing well. Dave, however, has his misgivings and decides to pay them a visit. The result of this visit is a startling revelation. Later the girl is made to realize faithful Dave's true worth.

Approximate length, 1000 feet.

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ASHLEY MILLER — Mr. Pickwick's Predicament; Alone in New York; The Boy and the Girl

NEXT—The Little Girl Next Door—Sept. 24

C. JAY WILLIAMS — Holding the Fort; The Triangle; Aladdin Up-to-Date

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HAROLD M. SHAW — The Cub Reporter; Helping John; The Dam Builders

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August 19, 1912 VITAGRAPH'S — **Rip Van Winkle** — Two Reels
A Great Film from a Great Play Made Famous by the Late Joseph Jefferson

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Romance in the Days of the Splendor of the Pharaohs

July 29, 1912 PATHE'S — **Don Juan & Charles V** — Two Reels
A Wonderful Old World Story of Life at the Court of Spain (Colored Film)

July 22, 1912 KALEM'S — **Siege of Petersburg** — Two Reels
A Masterful Presentation of the Civil War Period

July 15, 1912 VITAGRAPH'S — **The Money Kings** — Three Reels
A Vital Subject Superbly Handled by These Competent Players

July 8, 1912 PATHE'S — **The Adopted Child** — Two Reels
A Film Full of Human Interest and Intense Heart Throbs

July 1, 1912 KALEM'S — **Tragedy of the Desert** — Two Reels
A Faithful Portrait of the Romance and Tragedy of the Sea of Sand

June 24, 1912 PATHE'S — **A Nation's Peril** — Two Reels
An Exciting Film With a Marvelously Thrilling Boat Explosion

June 17, 1912 VITAGRAPH'S — **The French Spy** — Three Reels
An Enthralling Story of Military Life in Real Vitagraph Style

General Film Co.

backwoodsman's gun accidently goes off, shooting his friend. It is then that the rival steps forward, and informs the assembled company that it was murder. The youth is convicted, and sentenced for a term of years. At the close of his term he comes out of prison, and is again received by the girl, who takes him to church with her. Here the youth is spurned by the congregation, until the minister pleads in his behalf. This awakens the conscience of the rival, who confesses to the truth of the circumstance. It is played with ability and finish. William Duncan assumes the leading role. Myrtle Stedman is the girl involved. Other members of the cast include Marshall Stedman, Lester Cunio, Otis B. Thayer, the director, and Herz de Rosselli. C.

Bunny's Suicide (Vitagraph, Sept. 9).—The fun of this play is in watching Mr. Bunny as the no'er do well attempt to commit suicide, and the comedian with Miss Finch's help extracts a deal of humor from the situation. At work over her tubs in exasperation the wife gives him a rope with instructions to go hang himself. He carries out the order literally. Out in the country he finds a swing hanging from a tree, which more suits his purpose. He is seen attempting suicide by a farmer who runs to inform the villagers, but before they arrive Mr. Bunny has given up all intentions of suicide, finding it a far too difficult job. They discover him peacefully swinging. C.

She Wanted a Boarder (Vitagraph, Sept. 6).—It is more for the incidents and their development that this picture stands out as a good farce than for the plot and its manipulation. It is also well played for this kind of drama. Lilian Walker is the wife, E. H. Phillips the husband, Ralph Ince the friend, who assumes to be the tragic actor; William Shea the one who enacts the cornet player, in order to help along the good cause, while Kate Price also appears in the course of the production. The wife is filled with the desire to take boarders, and against the will of her husband she puts an advertisement in the paper. He reads it. Two friends offer to help him out of the difficulty by going to the house in disguise and hiring a room—one as a cornet player, the other as a tragedian. Both characters are delicately played, as they do not overstep the bounds of discretion. Thus the wife is cured. C.

The Loneliness of the Hills (Kalem, Sept. 6).—The young trapper meets a maid from the tribe of Ogallala and informs the chief of his desire to marry her. Consent is not forthcoming, unless he will become an Indian. He refuses. At this point a neighboring tribe, the Creeks, demand that the Ogallalas leave the valley. War is declared, and the fray is the most interesting part of the film, containing many exciting and well-organized scenes. The Ogallalas are about to be defeated, when the chief is killed. It is then that the trapper shows them how they may win, by evidently dividing their forces and stealing up behind. They desire to make him chief, but all he asks is the hand of the maid in marriage. C.

LICENSED FILM RELEASES

Monday, Sept. 16.

(Bio.) Stern Papa. Com.
(Bio.) Love's Messenger. Com.
(Cines) The Daughter of the Spy. Special. Dr.
(Kalem) The Parasite. Dr.
(Lubin) The Sleeper. Dr.
(Pathe) Pathe's Weekly No. 38, 1912. Top.
(Selig) The Substitute Model. Dr.
(Vita.) Captain Barnacle's Waif. Dr.

Tuesday, Sept. 17.

(Edison) The Governor. Dr.
(Ess.) Neptune's Daughter. Dr.
(Cines) Amalfi, Italy, and Surroundings. Sc.
(Cines) A Gun Factory. Ind.
(Cines) Traditional Customs in Southern Italy. Top.
(C. G. P. C.) The Elopement. Com.
(C. G. P. C.) Gerone—the Venice of Spain. Sc.
(Selig) The Brand Blotter. Dr.
(Vita.) The Troubled Trail. Dr.

Wednesday, Sept. 18.

(Edison) Lazy Bill Hudson. Com.
(Edison) National Soldiers' Home, Virginia. Descr.
(Eclipse) New Plymouth. Sc.
(Eclipse) A Country Holiday.
(Kalem) In Peril of Their Lives. Dr.
(Lubin) When Father Had His Way. Com.
(Pathe) The Bandit's Spur. Dr.
(Vita.) A Vitagraph Romance. Dr.

Thursday, Sept. 19.

(Bio.) Two Daughters of Eve. Dr.
(Ess.) The Mixed Sample Trunks. Com.-Dr.
(Lubin) A Child's Devotion. Dr.
(Melies) The Prisoner's Story. Dr.
(Pathe) The Desperado. Dr.
(Selig) Into the Genuine. Dr.

Friday, Sept. 20.

(Edison) Hearts and Diamonds. Dr.
(Ess.) The Love Test. Com.
(C. G. P. C.) Max's Tragedy. Com.
(C. G. P. C.) The Edmunds Klamm Ravine. Sc.
(Kalem) Chips of the Old Block. Com.
(Kalem) Tilley's Bird Farm. Edu.
(Lubin) Turpentine Industry. Ind.
(Lubin) No Trespassing. Com.
(Selig) Life and Customs of the Winnebago Indians. Dr.
(Vita.) The Indian Mutiny. Dr.
(Vita.) The Burning of the Match Factory. Top.

Saturday, Sept. 21.

(Edison) The Grandfather. Dr.
(Ess.) Alkali Ike's Pants. Com.
(Cines) Betrayed for Love. Hist. Dr.
(Kalem) The Grit of the Girl Telegrapher. Dr.
(Lubin) His Pair of Pants. Com.
(Pathe) Silver Moon's Rescue. Dr.
(Vita.) Adventure of the Italian Model. Dr.

UNIVERSAL COMPANY RELEASES.

Sunday, Sept. 15.

(Rex) Lost, a Husband. Com.
(Eclair) A Marriage of Convenience. Com.
(Eclair) Around Constantinople. Sc.

Monday, Sept. 16.

(Imp) The Millionaire Cop. Com.-Dr.
(Nestor) The Horse Thief's Daughter. Dr.
(Champion) The Dummy Director. Dr.

Tuesday, Sept. 17.

(Gem) Down by the Sounding Sea. Dr.
(Bison) The Ranchman's Awakening. Dr.
(Eclair) My Wife's Away. Hurrah! Com.

Wednesday, Sept. 18.

(Powers) All on Account of a Widow. Com.
(Nestor) A Western Vacation. Com.
(Univ.) The Animated Weekly. Top.

Thursday, Sept. 19.

(Rex) Faraway Fields. Dr.
(Imp) Sweet Alice, Ben Bolt (2 Reels). Dr.
(Eclair) Filial Love. Dr.

Friday, Sept. 20.

(Victor) Flo's Discipline. Com.
(Powers) Fate's Way. Dr.
(Nestor) Won by a Call. Com.

Saturday, Sept. 21.

(Bison) The Massacre of Santa Fe Trail (2 Reels). Dr.
(Imp) The Blind Musician. Dr.
(Imp) The Exchange of Labels. Com.
(Miliano) The Two Overcoats. Com.
(Miliano) Bonifacio in Society. Com.

FILM SUPPLY COMPANY RELEASES.

Sunday, Sept. 15.

(Maj.) Cupid vs. Cigarettes. Com.
(Than.) Orator, Knight and Cows. Dr.
(Itala) A Woman's Duplicity. Dr. (2 Reels.)

Monday, Sept. 16.

(Amer.) (Title not reported.)
(Comet) (Title not reported.)

Tuesday, Sept. 17.

("101" Bison) (N. Y. M. P. Co.) The Penalty. Dr.
(Maj.) Thorns of Success. Dr.
(Gau.) Queen Elizabeth's Token. Dr.
(Than.) The Mail Clerk's Temptation. Dr.

Wednesday, Sept. 18.

(Amer.) (Title not reported.)
(Broncho) Sundered Ties. Dr.
(Gau.) Gaumont's Weekly. Top.
(Rell.) Caleb West. Dr. (2 Reels.)
(Solax) The Spry Spinsters. Com.

Thursday, Sept. 19.

(Amer.) (Title not reported.)
(Gau.) Kings in Exile. Dr. (2 Reels.)

Friday, Sept. 20.

("101" Bison) (N. Y. M. P. Co.) The Doctor's Double. Dr.
(Lux) The Little Beggar Boy. Dr.
(Solax) The Life of a Rose. Dr.
(Than.) Two Souls. Dr.

Saturday, Sept. 21.

(Comet) (Title not reported.)
(Great N.) (Title not reported.)
(Rell.) The Redemption. Dr.
(Gau.) The Eclipse of the Sun. Sc.
(Gau.) The Funeral of General Booth. Top.

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GAUMONT NOT IN SCENARIO MARKET.

The Gaumont Company, of Flushing, N. Y., makes the following statement:

"Please note that we do not require scenarios of any kind as we do not take pictures in this country. Quite a number of readers send us scenarios, believing that we are open to purchase, and we wish them to know that this is not the case."

Reviews of Supply Co. Films

Gaumont Weekly (Gaumont).—This weekly issue should be of interest to the picture public at large on account of its widespread appeal. In the list are included the auto races at Albany, N. Y., featuring Bob Burman in his Blitzen Benz; the war pictures taken at El Paso, Tex.; warfare maneuvers of the Michigan militia; the newsboys' outing at Cleveland, O.; the Paris fashions; the European experts showing skill in bicycle stunts; Old Home week in Rockland, Me.; the military review at St. Cyr, France, and the welcoming of the Olympic athletes in New York city. M.

His Father's Son (Thanhouser, Sept. 6).—The theme of this picture drama has been well worked out, and, except for small details, it is a faithful production. The engineer on the job sets up his instrument with remarkable celerity, more swiftly, in fact, than real engineers would be able to do it, and the bomb planted by the villain would probably have done no more harm than to blow out a little dirt, since it was planted so lightly. Solid walls of modern construction are not blown apart by placing a bomb near them and covering it with a little dirt. The idle son of the contractor resolves to make a man of himself, and he gets a job under one of his father's superintendents, using an assumed name. He soon displaces a foreman, and does capable work in the matter of finishing the viaduct. The discharged foreman hatches a scheme to destroy the work of his rival and the bomb is planted. A child tells the daughter of the superintendent about it, and the girl rushes to the place, seizes the explosive, and throws it in the river. When the contractor visits the work later to see the young man whom the superintendent considers worthy of his daughter, he is delighted to find that his son has become a man. M.

The Voice of Conscience (Thanhouser, Sept. 3).—The story of the film is a little bit weak, as is also the work of some of the actors. The county hospital looks more like a country boarding house and the whisking away of the sick girl seems a little bit incompatible with her condition, but perhaps these things could happen just as they are pictured. The orphan, in the home of her friend, falls in love with the young man of the house, and becomes jealous when a girl visits him and absorbs his attention. Both girls are hurt in an automobile accident and taken to the hospital, where the orphan "fixes" the medicine in an attempt to kill her rival. The doctor sees the act and lets the orphan think that she has committed the murder, while the girl's conscience troubles her so much that her condition becomes pitiable. But when the young man and the girl visitor, now entirely cured, appear before her the doctor fixes everything by quoting some Scriptural words about joy in heaven over one sinner doing penance, a thing which is perhaps more sentimental than convincing. M.

A Cripple's Folly (Lax, Sept. 6).—The insane fury of a cripple is herein well set forth and the film is dressed in a manner that will win the approval of many picture fans, although the character of the cripple is not one of general appeal. But its photography is of a high standard, and the natural scenery that has been used for backgrounds has qualities that are in themselves worthy of favorable mention, so that the film as a whole is one that should be among the topnotchers of the present month. Jim Crowther, with a broken leg, disobeys the doctor's orders and becomes a cripple for life, a misfortune which he blames upon the doctor. The physician is called to the house of his friend, while the latter is away, on account of the illness of his daughter. Though warned by Crowther's daughter of the cripple's plan for revenge, he heeds the call of duty and saves the little girl while his friend, returning from a train he has missed, rescues the doctor's little boy from the house which Crowther has set on fire. And the doctor returns good for evil by protecting the cripple from the angry mob. M.

The Dentist's Dilemma (Comet, Sept. 3).—The comedy has a good idea, but is somewhat marred on account of a large amount of senseless farce in the dentist's office, which might have been amusing if it had not been spread over such a large amount of the film. The dentist has a rival for the hand of the girl, and although Dr. Gas stands well with the father, he is not the favorite with the girl. His rival and the girl's father are afflicted with toothaches at the same time, and after the dentist has seen young Phillips safely in the chair with a towel over his face he plans a rather unique revenge. But while the dentist is in the ante-room Phillips generously agrees to yield up his turn to the girl's father, from whose jaw Dr. Gas extracts a half a dozen teeth. After this, of course, he is very much *hors de combat*, and Phillips is allowed to woo the girl to his heart's content. The picture in general is developed with careful attention to its comedy proclivities, and with the exception of the point mentioned it "gets over" in fairly good order. M.

The War Game (Thanhouser, Sept. 1).—The film shows a very interesting series of views of the recent army maneuvers when the Red and Blue armies of 20,000 militiamen fought in an encounter that ended in the attempted capture of New York city. The picture is a very clear one and shows the various phases of the campaign, from the transport ship down to the actual encounter and the retreat of the defeated army. The Red army is shown encamped, also the soldiers at play, at meals and taking the cavalry horses for a swim, laying telephone and telegraph wires, a field wireless outfit, the aero squadron, with actual flights, including one in which the two biplanes are seen racing, and the engagement, with a view of the scene of battle after the encounter. It makes an exceptionally entertaining feature. M.

The Pleasures of Camping (Majestic, Sept. 8).—Perhaps the chief difficulty with this picture is the lack of development in its plot and incident. Mr. and Mrs. Wall go on a camping trip in order to avoid the discomforts of the city in the hot weather. In camp, however, they find even more things to grumble at, and after sundry disagreeable experiences they decide that the best place to camp is at home with an electric fan. M.

Willie's Dog (Majestic, Sept. 8).—Willie's dog raises havoc in the home, and the boy's father decides to get rid of it. On the case in which the dog is confined Willie paints the word "dynamite," with the result that his father becomes an object of suspicion in the community. Finally, after stopping in a barroom in which Jack Brammall is the liquor dispenser, Willie's father is arrested, carrying the valise containing the dog, and not until the boy himself appears at the station and releases the dog is the truth of the case revealed. Herbert Prior is the father, and Mabel Trunnelle the mother. M.

The Stranger at Coyote (American, Sept. 4).—The film is blessed with good Western effects and photography that will bear inspection, although it contains many of the conventional Western incidents. The villain has a make-up that will cause his general acceptance as a "lowbrow," so here, again, the picture does not overstep the bounds of the conventional. The bully attempts to turn the bar owner's daughter against her sweetheart by getting the young man drunk. The stranger intervenes and takes the boy away from this evil influence, becoming, in the meanwhile, interested in the young man's sister. The bully takes the stranger at a disadvantage and wounds him, but the cowboys set out after him and hang the miscreant. And the stranger continues his interest in the ranch girl. M.

The Heart of a Cossack (Reliance, Sept. 4).—The picture gives evidence of having been put on at big expense, and is superbly costumed and mounted. In its natural settings, its interiors, its photography, and the costuming of its characters, the film reaches a high standard. It tells a simple but interesting story of love and life in Russia. Halla's father receives promise of promotion from the old general in return for the hand of his daughter, who is in love with Lieutenant Nazar. The girl thinks the engagement committee which waits upon her comes from her lover, who has really been sent on a wild goose chase by the general. But he is warned and hastens back to the girl. With the aid of the housekeeper Nazar and the girl elope, are followed by the father and some of his men, while the lieutenant is wounded. But Nazar's friend comes to the rescue and places the father in the lieutenant's power. When the latter refuses to take advantage of his victory the father relents, and Halla and the lieutenant are reunited. The cast is an unusually capable one, and the interest is not allowed to lag at any point in the film. M.

A Midnight Encounter (Gaumont, Sept. 9).—The story is one of those complicated French dramas that is full of good sets and incidents, in which the married woman becomes a flirt and then schemes her pretty head off to square things, so that her husband will not accuse her of infidelity. It is not a wholesome plot, but it is a probable one, and as long as the happy ending is not missing one should not be too particular as to the rest of its qualities. Mrs. Darwin, intrusted to the care of the Nearys by her husband, flirts with the male of the species, and then tells Mrs. Neary that her husband is a dangerous flirt. The two women concoct a scheme, in which Mr. Neary is caught just as Mr. Darwin returns, but Mr. Neary finds that he has really been making love to his own wife in the darkened room, and Mrs. Darwin is able to make a satisfactory explanation to her husband. The photography is excellent, and the acting is of a sufficiently high grade to lift the picture out of the ordinary. M.

The Fight in the Dark (Solax, Sept. 4).—If for no other reason than the really lifelike falls that the actors go through with, this film would certainly gain the attention of spectators in every corner of the country. It has, besides, passable photography and fairly good acting. The title is, perhaps, a little far fetched, but the plot is simple and well carried out, the scenery is excellent and the production, on the whole, is one that will gain many friends for itself. From the time when the girl gets into trouble and the rangers set out to rescue her until the same men, after many vicissitudes, find themselves the heroes in an unequal fight with the villains in the story, the film is alive with incidents of a stirring nature, that hold the attention of the spectator from start to finish. The members of the cast fall from their horses, when the occasion requires, as if they actually meant it, and in this particular they are as convincing as possible. M.

Don't Pinch My Pup (Thanhouser, Sept. 8).—The picture unfolds a healthful and amusing comedy of life in a great city, a film that cannot possibly offend any one, and that is bound to amuse the majority of those who see it. The story carries also a "heart interest" that will win the interest of most spectators, and it is told in a manner so simple and yet so interesting that it will draw the plaudits of most of those who witness it. The little "newsy" who tries to save up the necessary two dollars to pay his dog's license is a sufficiently attractive figure to make friends with almost any spectator, who visits the moving picture show. There is more than this to attract the "fan," for the actual method of little Tim's money-making powers is enough in itself to corner the applause of most picture enthusiasts. Riley Chamberlin does good work as little Tim's father. M.

Cupid Versus Cigarettes (Majestic, Sept. 15).—The situations arising from the efforts of a lady doctor to cure a young man of smoking cigarettes are here utilized to advantage in a comedy picture that is fairly amusing and capably acted and produced. The young man, denied the society of the doctor because he smokes cigarettes, feigns illness and goes to her professionally. She sees through the deception, has him bundled off to a hospital, and makes preparations to operate. Then Bert admits his bluffing swears never more to smoke a cigarette and departs. But when she sends him a bill for $100 for professional services he decides that "a woman is only a woman," but a good cigarette is a smoke, and he returns to his first love. The comedy at times runs to horseplay, but in the main the actors have done good work. The production is, consequently a smooth one. M.

The Vengeance That Failed (American, Sept. 11).—The film passes muster as a Westerner that has the usual picturesque scenery most of these pictures claim, but as a dramatic production it can hardly expect any fresh laurels or unusual praise. It is, however, worthy of mention, in that it violates none of the laws of the motion picture realm, even if it is rather conventional. An outlaw, planning vengeance on a ranger who at one time caused his arrest, abducts the young man's sweetheart and confines her in a cave surrounded by other outlaws. There the ranger, with an assisting band of cowboys, finds the girl and rescues her, while the cowboys take care of the outlaws. The plot will hardly tax the mentality of any of the spectators, and since there are so many people who really like this sort of film undoubtedly the picture will gain its quota of admirers. M.

Love Knows No Law (Reliance, Sept. 11).—Here is a carefully constructed moonshiners' story taken around background suggestive of the story and containing a rather unique situation. It is fairly well played. The young revenue officer protects the daughter of the moonshiner from the offensive advances of the forward lover, and thereby not only wins the gratitude of the girl herself but the father as well. He is asked to join the moonshiners. As soon as he discovers their place of operation he proceeds to bring out his hidden telegraph appa-

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ratus, which he attaches to a wire and thus summons the authorities. He is discovered by the rival and the moonshiners are informed. The girl, however, also becomes aware of the moonshiner's intention and removes the bullets from the cartridges. Thus when the young man is shot there are no bullets to injure him. He is placed in his grave, however, for dead, and about to be covered, when the girl pretends that she loves the rival, until the officers arrive. She then secretly aids her father to escape. C.

A Star Reborn (Thanhouser, Sept. 10).—Here is a really delightful film in every way except for the construction, which only goes to prove how necessary dramatic construction is to a film. In this instance at the beginning, it is too much a series of illustrated pictures by titles in the beginning, while the fact that they went to Europe and returned had nothing to do with the story proper. Later when the film begins the action proper, it falls in its dramatic evolution because there is no direct clash of interests and the humanity of the situation is not aptly brought out. It is, however, delightfully well put on with most interesting and well chosen backgrounds including an outdoor theatre, which makes and effective scene, while others are in like proportion. The acting also is delightfully smooth and polished. The girl obtains a stage engagement only to leave it, when she receives a proposal from a wealthy friend of the manager. Years later she reads in the paper that her friend of the stage cannot obtain a position, as Shakespearean actors are no longer in demand. With her husband they find him in poverty, and he is asked to play the role of Monvoilo at an open air performance at the Country Club. He does so, and by some means not explained in the action, a great difficulty of the film throughout, the performance is instrumental in obtaining for him a star position on the stage. C.

The Bully and the Shrimp (Reliance, Sept. 12).—Entertainment may be found in this film, because the subject is logically evolved, and the backgrounds present a true atmosphere. While the acting is adequate, it hardly meets the requirements of highly imaginative or artistic work. The young actress in the lead rather spoils her performance by too frequent asides to the camera, and a general lack of poise. She loves the shrimp until the bully comes to town and takes her away from the shrimp by force. They are evidently married, though the fact comes as a surprise to the spectator. Her husband shows himself for the brute he is, and she is told that her baby will die unless supplied with certain artificial nourishment. The shrimp is the only one who will consent to go across the desert to get it. He returns, exhausted and dies. This causes the bully to wake up to his obligations in life, the title declares, and then the spectator is treated to a scene of the husband and wife praying over his grave, which strikes one as unduly sentimental and tacked on in effect. C.

The Birth of the Lotus Blossom (Thanhouser, Sept. 17).—Here is a delightful Japanese fantasy, which, barring a few rather American backgrounds, is thoroughly suggestive of the land it represents. It is also conceived with much delicacy and artistic conception in its care for details and presentation. The scene in the temple is particularly good, and the coming to life of the idol contrived with perfect illusion. Samarai, a warrior of old Japan, is informed of the approach of his enemies, who are planning to attack and kill him. He flees and kills a number who follow in pursuit. He evades them by sheltering in a cave, and from thence seeks refuge in the Temple of the War God. Here the priestess bathes his wounds and conceives a passion for him. She decides to forsake her post. All night in the wilderness she prays for the recovery of the warrior, while the idol, who has come to life that the priestess' absence might not be noticed, prays for her soul. The idol wins, for the warrior dies and the priestess returns to the temple. In the morning the people come to pray before the idol, and when their prayers are over, where the priestess' hand laid has sprung up the lotus flower. The performance is not without its symbolism. C.

Thorns of Success (Majestic, Sept. 17).—One finds this a thoroughly interesting tale of government circles, which, in spite of the frequency of sub-titles, has been dramatically evolved and well played. The settings, however, are not quite as convincing as they might be, though adequate. The inventor manufactures a new explosive. An option is given to the United States Government and he moves with his wife to Washington. His Japanese servant, who is in reality a spy, informs the representatives of his country, who put a certain countess on the case. She captivates the inventor so that he refuses the offer of the United States Government, until his wife breaks in upon the scenes, where he is dining with the countess, and brings him to his senses. Mabel Trunnelle and Herbert Prior play the leading roles. C.

An Old Tune (Bison, Sept. 6).—There is both sympathy and life displayed in the evolutions of this drama, which is played around particularly effective backgrounds, which included an old California mission. The interior set of the old monk's room is particularly good. The actor who portrays the part of the monk does so with a deal of feeling and sincerity, which is one of the appealing features of the drama. The youth at twenty also presents a most capable delineation, while the little boy as a child is likewise in thorough accord with the spirit of the character. It is its entirety smooth, graphic, and impressive. The child is left at the monastery, where he becomes much attached to the monk, who plays each night to him on the violin. Years later when he has become a man he leaves the mission to obtain a position in a nearby town. On the way there he falls from his horse unconscious from the heat. It causes him to lose his memory. He falls into bad company, and at length with his companion robs the stage coach. They seek refuge in the monastery. The youth hears the old monk playing and the old familiar tune restores his memory. For some reason not altogether clear his partner in crime shoots him through the window. The youth dies, and the monk protects him for the sheriff by declaring that there is not a living soul within the walls. C.

Reviews of Universal Films

The Animated Weekly.—This series of pictures includes several of timely interest, including the 200-mile automobile race at Columbus, O., won by Spencer Wishart; the negro business convention at Chicago, headed by Booker T. Washington; the coaching marathon at London; members of the Women's Life Saving League giving exhibition of diving at Sheepshead Bay, N. Y.; the Olympic parade in New York city; Governor Marshall accepting the Democratic Vice-Presidential nomination; the marriage ceremony of a popular cattleman at Chicago, attended by many of his cowboy friends; the Cowes yachting regatta on the Solent in Europe, and several views of Ethel Barrymore, her children and husband. M.

A Japanese Idyll (Rex, Aug. 29).—Not much of a plot has been attempted, and, like all "idylls," it is simplicity itself, but one has the beauty of the settings in some spots to admire, even if it is to be regretted that the photography is a thing of many strange contradictions. In some instances it is very good, while in others it is most disappointing. The last scene, moonlight on a lake, where the couple are eloping in a very Japanese-looking boat, is especially pretty. Cherry Blossom's photograph on a card attracts a rich merchant, who applies to her parents for permission to marry her. Their consent is easily obtained, but Cherry Blossom herself has other plans, and after much business of American neighbors calling on her and little love scenes with the man of her choice the elopement takes place. One of the Japanese men looks as if he hailed from Erin's Isle. M.

A Case of Smallpox (Imp, Aug. 31).—A wedding is to take place in the evening, but that morning the child of the best man is taken ill. He sends for the prospective bridegroom, and when the doctor pronounces it a case of smallpox all in the house are ordered to stay there and a guard is set. The anxious lover, after an unsuccessful attempt, finally breaks through the guards and rushes to the bride's house, where every one has been waiting for him. The guards follow him there, but news comes that the baby is only suffering from the heat after all, and the wedding goes on. It is a sprightly comedy, played with much gusto and spontaneity. The actors have worked hard and their reward is a film that is sure to amuse. M.

Her Burglar (Imp, Aug. 31).—Like its partner on the reel, this picture is a laugh-getter. It is mirthful in its idea, in its action, and in its situations. It is always just what it pretends to be, a thing of laughter that does not concern itself with intricate plot or imposing acting. The husband, in order to cure his wife of scoffing at the danger from burglars disguises himself as one, enters the house and takes from the terrified woman all her jewelry. When he comes home in his proper attire he finds her swinging a poker, her face blackened, and she tells him it took five burglars to rob her. Then he shows her what really happened and she promises to be good in the future. M.

Life's Lesson (Powers, Aug. 30).—The only inevitable result when a young wife whose husband is not at home is constantly thrown into the company of a young and good-looking escort, comes to pass in this film, of a rather tragic ending. It is, in truth, one of the lessons of life, but it is not a healthy lesson, nor a sweet one. Yet in the end fate meted out its "iron-heeled" justice to the escort, so morally at least there is nothing to quibble over. Scenically the film will pass muster, and its actors have acquitted themselves, if not excellently, then at any rate with a degree of capability. The young lieutenant, sent home because of heart trouble, is appointed by his superior officer to be his wife's escort. She is stricken ill one night and the husband returns to find her recovered, but locked in the embrace of the lieutenant. In the latter's room he hands him a revolver and gives him five minutes in which to shoot himself. At the end of that period, however, when he reenters the room he finds that heart disease has killed the young man. And he then becomes reconciled to his wife. M.

The Man Within (Nestor, Sept. 9).—The picture tells a dramatic and carefully acted story of the West, in which an outlaw shows the stuff of which he is made by proving a true friend to the man who took him in after he was wounded. In all of its vital points the film shows evidence of having been patterned after the every-day sort of Western story, but this does not prevent the picture from being a production that stands on its own merits as far as acting, photography and the other salient points of the film are concerned. A wounded outlaw is taken into a hotel and nursed back to health by the proprietor's daughter. The outlaw escapes just after the boteiman has been made sheriff. Then follows the familiar Western chase, in which the sheriff becomes separated from his men and is wounded by the fugitive from justice. The latter, recognizing the friend who helped him, takes the sheriff back to the hotel, and falls dead after being handcuffed by the officer of the law. The scene in the hotel office at the finish of the picture is a particularly strong and well acted one. M.

The Massacre of the Santa Fe Trail (Bison, Sept. 21).—This production is at least a lavish one; it can lay claim to good scenery and good photography, and it has a story that will carry well with most picture fans. It errs in only one particular, and that one not vital enough to cause much adverse criticism, the instance being where the bodies of the victims of the massacre are represented as being skeletons one short day after the wholesale slaughter has been committed. As a picture depicting the elements of Western life the film is an extraordinarily good one, and with its large force of men and horses it makes a spectacle that cannot but attract attention. The two reels through which the picture runs are crammed full of action—the kind of action that we used to marvel at with bated breath when as youngsters we read the Jesse James weeklies and all the other thrilling tales of life on the Western plains. A renegade soldier who has been cashiered from the army joins an Indian tribe, and later incites them to attack a Mexican caravan in which are traveling a wealthy man and his wife and massacre them. The woman is saved, gives birth to a male child and dies. In the meanwhile the renegade has buried the trunk containing the treasure of the family. The little Mexican boy, adopted by the officers in the army post, grows up to love the colonel's daughter, but is unable to gain her father's consent on account of lack of riches. But one night he comes upon the renegade, who has become crazed with "locoed" whisky, and he digs up the trunk of treasure, finds that it belongs to him, and now has a clear road to matrimony. M.

The Evidence (Nestor, Sept. 4).—The story is one of those Westerners where the cowboy pursuit is not made too prominent in the picture, although we do have a little of it, perhaps just to help the film out scenically. On the whole, the picture is well done, and contains a story that is not too complicated, and yet not too simple. It is acted with a fair amount of ability, enough, at any rate, to hold the attention of the spectator, while the plot is coherent as to its composition and logical as to its exposition. Bob leaves college because his father is in straitened circumstances, and gets work as manager of a ranch. His father's creditor comes there to collect the interest on the note, and while there the villain steals his coat. He finds nothing but a handkerchief, for the money lender has meanwhile placed his wallet by mistake in Bob's coat. The latter finds the other coat on the trail, and takes it to his father's home, where he is found by the pursuing cowboys. The villain accuses Bob of the theft, but the money lender's handkerchief is found in the pocket of the accuser, and he is arrested. M.

After All (Victor, Sept. 6).—The work of Florence Lawrence does much toward lifting this film out of beaten tracks, but her support does not always manifest a like spirit. The action lags in spots, and in others the work of the actors is not convincing. Miss Lawrence herself does her usual good work, and the story has its dramatic moments. The girl has two lovers, both of whom go continually armed. The disappointed one forces her to tell the other, that she does not love him, this after they have become engaged, by threatening to shoot him if she does not. To save her lover's life she does this, and the lover goes "down the river," as he terms it, not intending to return. But the girl prevails upon the other one to go after him and bring him back. M.

The Intrigue (Imp, Sept. 9).—Furnished with a good story and with a production that is on a high plane, this picture stands out in bold relief as a concention that is powerful, and at the same time simply and cleverly done. Its plot is attractive, of sufficient complexity to catch and retain the interest of the spectator, but yet clear and logical in its working out, and, furthermore, interesting in its denouement. The Japanese ambassador tells his niece that she cannot marry Lieutenant White until she brings him the plans of the new forts. The girl immediately sets about to accomplish this, and sets the lieutenant to take her through his offices, after arranging to have her Japanese servant in readiness. While here she pretends illness, and while her lover is in another room she steals the plans and passes them into the hand stretched through the door. But it so happens that two brother officers who have suspected her have dragged the Jap from the door, and the plans fall into their hands. But Lieutenant White accepts her excuse that she did it for love of him, and they marry in spite of the ambassador. M.

From the Wilds (Rex, Sept. 5).—A hunter, shooting at some animals, wounds a sort of half-civilized man, and takes him to his cabin where he nurses the wounded man back to health. Years later the half-civilized one has become a sort of servant to the hunter, and has fallen in love with his daughter. A strange young hunter passes the night at the cabin, and the girl falls in love with him. When the prehistoric man learns this he follows the young hunter, brings him back to the girl by force and leaves them to find their love and declare it. There is something pathetic, and at the same time noble in the action of the ignorant relic of the wilds, that makes an instant and powerful appeal to the spectator, and for this reason alone, if for no other, the film is one that will draw forth favorable comment. But it is, besides, a clever little drama that has been further adorned with very picturesque and attractive natural scenery, and is likewise well played. M.

The Girls and the Chaperon (Nestor, Sept. 5).—The film has an idea that has been often used, but that is still very amusing, as it has been cleverly treated. The ranchman masquerading as a woman does a very good piece of work, never approaching the vulgar, in his impersonation of the foreman's mother. It would have been very easy to carry the thing too far and make it disgusting, but here the proprieties are closely observed, and still the humor of the situation does not suffer, all of which means that the picture is a very attractive little comedy-drama. The foreman's mother sends word

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IMP—The Intrigue
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NESTOR—In the San Fernando Valley
Startling drama. Powerfully presented.

CHAMPION—The Trysting Tree
An adorable emotional offering.

TUESDAY, SEPTEMBER 10th

GEM—A Turn of Fate
A genuine startler. A real box-office record breaker.

BISON 101—A White Indian
Unequalled for realism and mass mobilization. Simply wonderful.

ECLAIR—The Haunted Bachelor and The Marshall's Honeymoon
You'll laugh until your jaws hurt at these two comedies.

WEDNESDAY, SEPTEMBER 11th

POWERS—His First and Last Appearance
It will hand you a laugh that will last for many a moon.

NESTOR—The Man Within
An extremely well told sensational story. It will grip you right away.

THE ANIMATED WEEKLY. The biggest scoop ever. All the celebrated actors and actresses in their home environment.

THURSDAY, SEPTEMBER 12th

REX—The Squatters' Rights
A vividly told tale with scenes of remarkable emotionalism.

IMP—Human Hearts. Two Reels.
A picturisation of one of America's famous melodramas.

ECLAIR—The Rancher's Lottery
Pleasingly enacted farce with a barrel of funny situations.

FRIDAY, SEPTEMBER 13th

VICTOR—All for Love
You'll be sad. You'll be mad if you don't get this Florence Lawrence winner.

POWERS—The Supreme Power
An engrossing drama of pathetic realism.

NESTOR—Those Lovesick Cowboys
A real Western potpourri of cowpuncher devilishment.

SATURDAY, SEPTEMBER 14th

IMP—Dolly the Tom Boy and Dick's Predicament
Funnier than any IMPS you've ever seen, and that's saying a good deal.

MILANO—The Wedding Gift
A master dramatization that will cause your heart to flutter.

BISON 101—The Girl of Golden Run
Full of real Western ginger. Will satisfy the most greedy of thrills.

SUNDAY, SEPTEMBER 15th

ECLAIR—A Marriage of Convenience and Around Constantinople
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Interesting and amusing.

REX—Lost a Husband
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that she will visit the ranch, whereupon the owner sends to the city for his three nieces. At the last moment the mother wires that she has been delayed, so the boys force Harry to make up as a woman. He does so with much success, and chaperons the girls to the queen's taste, even the owner being fooled. He has several narrow escapes, but even when the foreman's real mother arrives Harry makes them see the humor of the situation, and everybody forgives him for the deception. M.

Human Hearts (Imp, Sept. 12).—This familiar melodrama that has played in every corner of the United States for fourteen years is here given a production in pictures that should prove a winning achievement and bring fresh laurels to the brow of King Baggot, who plays the leading male role. Mr. Baggot is here seen at his best, in a part that fits him like a glove, and which he plays with a smoothness that leaves no doubt in the mind of his ability as a picture actor. Opposite Mr. Baggot is Jane Fearnley, and she, also, gives a performance that causes the spectator to wish that these two could appear in every picture that is flashed on the screen. Mr. Baggot never overacts his part, but he also never forgets that there are opportunities in it, opportunities which the spectator can easily see and in which Mr. Baggot delights his audience by a particularly intelligent performance. The plot of Human Hearts is too familiar to need a synopsis here. The picture is in two reels, and on the screen it possesses all the thrills that made Hal Reid's melodrama so popular during its long life on the boards. It is especially well adapted to pictures, with its gripping story of the trials and triumphs of Tom Logan, who, wrongfully sentenced to life imprisonment for the murder of his father, finally obtains a pardon through the efforts of his blind mother and sets out on a successful search for his child, who has been taken away by his faithless wife. Throughout the two reels the actors, and particularly Mr. Baggot and Miss Fearnley, give ample evidence of having carefully rehearsed their parts, and the result is a picture that would do credit to any cast and any director. M.

Maud Muller (Nestor, Aug. 30).—This feature production in two reels is rather artistic scenically, although it has several discrepancies that detract from its value as a whole. It does not seem that Whittier's familiar poem is worth two reels, for while not wishing to detract from the worth or the genius of the New England bard, it must be confessed that Maud Muller is not his greatest poem, nor is it to be considered even comparatively great. It runs along in its own quaint manner, with not much regard for meter, and telling nothing especially new. Surely it has not much that lends itself to dramatic production. However, to many the scenes depicting the fields of hay and the old-fashioned mansion, the spring by the road and all the other rural charms that Whittier was so fond of describing, in pictures will be of interest, and perhaps here is its *raison d'etre*. As to the little weak points, the matter of a door that is of entirely different construction when viewed from the inside than it is from the outside, a carriage waiting for a lady when she comes out of a mansion that was not there when she entered, cut-back scenes that have been a trifle mixed and one or two other things of small import, are jarring notes in the general scheme of things, that might easily have been corrected. The story of the poem is too well known to need repetition. The rich and aristocratic judge marries in his own set, while Maud is united to a poor farmer. Each at times thinks of the other and wishes to be free so that a marriage between them could be effected. But, as the poem concludes, "Of all sad words of tongue or pen, the saddest are, 'It might have been.'" Thomas Ricketts is the director, Vivian Rich the girl, and Oonald MacDonald the judge. M.

The Victims of Ingratitude (Milano, Sept. 7).—This two-reel picture is in many ways fully up to the standard established by the company whose name it bears. It is furnished with especially fine settings, it is excellently acted, especially by the woman who appears in the character of Rita, and its construction is good. It is distinctly a drama with a "punch" in it. Its diversity of settings, from the handsome palace and grounds in the Italian city's suburbs to the shipbuilding yards and the neighboring plainly furnished saloons, are all chosen with especial aptness, and through the two reels there is always something harmonious for the eye to see and some absorbing incident for the mind to grasp. Rina persuades her husband to give employment to the destitute friend of her school days, and Rita is hired as housekeeper at the country estate. She wins the love of the husband, Rina applies for a divorce, and Rita proceeds, by her extravagance, to ruin the man. Hearing that her husband is dead, Rina marries a wealthy shipbuilder. But her first is alive, after all, and gets a job in the shipyards. There he is chosen by the employes to go to the master's house. He sees there his wife, goes away and decides that he will atone for his past mistake by doing her a good turn. He volunteers to do some work in which diving is required, and when he gets under the water he cuts the air tube and is brought up dead. M.

NEW SEASON IN LOUISVILLE.

LOUISVILLE, KY. (*Special*).—The theatrical season opened Sept. 2 at Macauley's with the Al. G. Field's Minstrels who filled a three night's engagement to large business notwithstanding extreme heat. Thomas W. Ross is playing this week at Macauley's in The Only Son and will be followed by Parsifal for the first time here in English.

The Shubert Masonic Theatre opened the season Sept. 2 with The White Squaw.

Tillie's Nightmare is the current attraction at The Shubert.

The Walnut Street Theatre opened its doors for the 1912-13 season Sept. 2 under the direction of Havlin and Dingwall with the Celtic comedy, Rollicking Shannon.

Paul Rainey's African Hunt Pictures are at the Walnut Street week Sept. 9.

The Gayety Theatre offered Robie's Knickerbocker Burlesquers week Sept. 1. The Love Makers with Sam How, the Hebrew comedian is the attraction this week.

At The New Buckingham the season opened Sept. 1 with Zaliah's Own Company, which was followed Sept. 8 by the Jardin De Paris Girls company.

CHARLES D. CLARKE.

WHAT THE STOCKS ARE PLAYING.

In the following list the names of plays have been secured from Darcy and Wolford, Sanger and Jordan, and MIRROR correspondents. Managers of stock companies and MIRROR correspondents are requested to send in the titles of plays in rehearsal for the following week in time to reach THE MIRROR Saturday:

Albany, N. Y. (Harmanus Bleecker Hall), Lyttell-Vaughan co., Checkers 2-7.
Altoona, Pa. (Lakemont Park), Eugene J. Hall co., The Christian 2-7.
Boston, Mass. (Castle Square), Castle Square Stock co., The Fortune Hunter 2-7.
Boston, Mass. (St. James), Stock co., The New York Idea 2-7, Thais 9-14.
Bridgeport, Conn. (Poli's), Poli's co., Thais 2-7, Checkers 9-14.
Brooklyn, N. Y. (Crescent), Crescent Players, A Woman's Way 2-7, The Third Degree 9-14.
Brooklyn, N. Y. (Greenpoint), Greenpoint co., The Spendthrift 2-7 The Great Divide 9-14.
Brooklyn, N. Y. (Gotham), Gotham co., The Thief 2-7, A Woman's Way 9-14.
Brooklyn, N. Y. (Philips's Lyceum), Lyceum Players, His Last Dollar 2-7.
Chicago, Ill. (Marlowe), Marlowe Players, Mary Jane's Pa. 2-7, The Witching Hour 9-14.
Chicago, Ill. (College), Stock co., Granstark 2-7, The Virginian 9-14.
Cleveland, O. (Colonial), Colonial co., The Third Degree 2-7, The Wolf 9-14.
Colorado Springs, Colo. (Burns), Burns Theatre co., Nobody's Widow 2-7.
Dallas, Tex. (Lake Cliff Casino), The Chorus Lady 2-7.
Dayton, O. (Fairview Park), Fairview co., Paid in Full 2-7.
Des Moines, Ia. (Princess), The Dawn of a To-morrow 2-7, Bobby Burnit 9-14.
Detroit, Mich. (Garrick), Jessie Bonstelle co., Fitchburg, Mass. (Whalom Park), Whalom Park Opera co.
Hamilton, Can. (Mountain), Summers co.
Hamilton, Can. (Temple), Temple co.
Hartford, Conn. (Poli's), Poli's co., The Thief 2-7, Pierre of the Plains 9-14.
Jamestown, N. Y. (Celeron), Horne co., The Goose Girl 2-7, Our New Minister 9-14.
Jersey City, N. J. (Academy of Music), Academy co., How Baxter Butted In 2-7, Two Orphans 9-14.
Jersey City, N. J. (Orpheum), Orpheum Players, The Liars 2-7, When Knighthood Was in Flower 9-14.
Los Angeles, Cal. (Belasco), Belasco co.
Los Angeles, Cal. (Burbank), Burbank co., The Deep Purple 2-7, Pierre of the Plains 9-14.
Lynn, Mass. (Auditorium), Lindsay Morison co., Alias Jimmy Valentine 2-7, The Deep Purple 9-14.
Minneapolis, Minn. (Shubert), Shubert Theatre co.
Newark, N. J. (Orpheum), Payton Stock co., Girls 2-7, The Crisis 9-14.
New York city (Harlem Opera House), Keith's co., Nobody's Widow 2-7, The Virginian 9-14.
New York city (Metropolis), Cecil Spooner co., The Fourth Estate 2-7, The Dancer and the King 9-14.
New York city (Prospect), Prospect co., Mother 2-7, The Gamblers 9-14.
New York city (Manhattan), Manhattan Opera House Stock co., The Easiest Way 2-7, St. Elmo 9-14.
New York city (West End), Corse Payton co., Seven Days 2-7, The Right of Way 9-14.
Niagara Falls, N. Y. (International), Appel co., The Barrier 2-7.
Oakland, Cal. (Liberty), Bishop Players, The Fourth Estate 2-7, The Witching Hour 9-14.
Oklahoma City, Okla. (Fair Park), North Brothers co., Pierre of the Plains 2-., Woman Against Woman 9-14.
Passaic, N. J. (Opera House), Theodore Lorch co., Thorns and Orange Blossoms 2-7, Study in Scarlet 9-14.
Paterson, N. J. (Opera House), Opera House Players, Mother 2-7, Green Stockings 9-14.
Philadelphia, Pa. (American), Blaney-Spooner co., Charlotte Temple and The Gambler of the West 2-7.
Philadelphia, Pa. (Chestnut Street), Orpheum co., Mrs. Wiggs of the Cabbage Patch 2-7, Lady Hunkmarch's Experiment 9-14.
Pittsfield, Mass. (Colonial), In Missouri 2-7.
Pittsfield, Mass. (Empire).
Pittsburg, Pa. (Duquesne), Davis Players, Arizona 2-7.
Portland, Me. (Cape Cottage), Cape Cottage co.
Portland, Me. (Keith's), Keith's co., The Liars 2-7.
Roanoke, Va. (Jefferson), Latimore-Leigh co., Madame X 2-7.
Salt Lake City, U. (Orpheum), Orpheum Players, What Happened to Jones 2-7, The Easiest Way 9-14.
San Francisco, Cal. (Alcazar), Alcazar co., The Seven Sisters 2-7.
Scranton, Pa. (Poli's), Poli's co., The Third Degree 2-7.
Springfield, Mass. (Poli's), Poli's co., Nobody's Widow 2-7.
Sunbury, Pa. (Rolling Green), Clara Turner co.
Tacoma, Wash. (Princess), Princess co., Raffles 2-7, The Chorus Lady 9-14.
Toledo, O. (Keith's), Keith's co., Before and After 2-7.
Toronto, Can. (Royal Alexandra), Percy Haswell co.
Utica, N. Y. (Majestic), Majestic co., Love Watches 2-7, The Thief 9-14.
Washington, D. C. (Columbia), Columbia co., Her Husband's Wife 2-7.
Washington, D. C. (Poli's), Poli's co., Checkers 2-7, Pierre of the Plains 9-14.
Waterbury, Conn. (Jacques), Poli's co., Checkers 2-7, Thais 9-14.
Wildwood, N. J. (Blaker's).
Wilkes-Barre, Pa. (Poli's), Poli's co., The House Next Door 2-7, Little Johnnie Jones 9-14.
Wilmington, Del. (Brandywine), Brandywine co.
Worcester, Mass. (Worcester), King-Lynch Players, Divorcons 2-7.
Worcester, Mass. (Poli's), Poli's co., Checkers 2-7.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Miscellaneous.

Leader, violin and cornet. Address L. E. Gould, Peace Dale, R. I.

Agent or manager, thoroughly experienced. Address C. W. Vreeland, Friendship, N. Y.

Pianist, director and arranger, light opera or theatre. L. Lackey, Lorain, O.

Female impersonator would like to hear from managers or others interested in this line, vaudeville or legitimate. Address Female Impersonator, care MIRROR.

Orchestra leader, experience in all branches. Member A. F. of M. Dave Tope, 65 N. Second Street, Ironton, O.

Trap drummer; A. F. of M. Address The Richards, General Delivery, Davenport, Ia.

Vaudeville pianist; A. F. of M. Address Guy Guymon, 1345 Buchanan Avenue, St. Joseph, Mo.

Piano player; double band. Address Charles Smith, Mingo Junction, O.

At Liberty—Dramatic.

Carl D. Sodders, juveniles, stock or road companies. 1732 North Clark Street, Chicago, Ill.

M. A. Brewer, juveniles, leads, heavies. Ellen M. Andrews, heavies, characters. Address M. A. Brewer, Watertown, N. Y.

Harry E. Miller, second lead or second heavy, road, stock, vaudeville or pictures. 225 Rockaway Avenue, Brooklyn, N. Y.

Advance man, newspaper experience. Homer Sheridan, care the *Enquirer*, Cincinnati, O.

Fred E. Morris, for stock, stage-manager, characters and eccentric comedy. Address 112 Florence Street, Springfield, Mass.

Maude Leone for stock. American Theatre, Omaha, Neb.

Louise Fraser, characters, for stock or road companies. 515 West 111th Street, New York.

William R. Leonard, leads or heavies. Nora Pierce, leads or heavies. Address Livingston, Mont.

Campbell Stratton, leading business, producing stage director. Emily Le Febvre, second business. Address Campbell Stratton, 133 Erie Avenue, Hamilton, Canada.

S. G. Davidson, heavies, juveniles, characters and general business. General Delivery, Toledo, O.

Pauline Geary, leads or heavies. Address General Delivery, Jacksonville, Fla.

Harry Queen, heavies and characters. Marie Queen, ingenues and juveniles, excellent wardrobe, experienced stock or repertoire. 451 West Twenty-first Street, New York.

Raymond Hutton, leading and heavy man. Elaine D'Orsay, juvenile leads and second business. Address Raymond Hutton, 6932 Normal Boulevard, Chicago, Ill.

Ray LaRoy, juveniles and light comedy. Address 1805 Washington Boulevard, Chicago, Ill.

Wanted—Miscellaneous.

Singing, dancing comedian, people in all lines. The Pelhams, North East, Pa.

Leader of orchestra for Stetson's U. T. C. company; must be union man. Address Leon Washburn, Chester, Pa.

Good German comedians doing numbers, six little girls for chorus. Address The Show Girls Musical Comedy Company, Mt. Pleasant, Mich.

Piano player; must be good entertainer. Hotel Ithaca, Ithaca, N. Y.

Alto or contralto singer who can do solo work for vaudeville act. Address T. Dwight Pepple, Washington, Pa., Casino Theatre.

Tenor or baritone. Address Manager Empress Theatre, Brainerd, Minn.

Young man, light weight, good ground tumbler. Address Dare, 216 West 104th Street, New York.

General business men and women; those doing specialties given preference; musicians, double stage. G. C. Guy Players, Greenup, Ill.

Wanted—Dramatic.

Experienced repertoire artists in all lines. Charles Gilmore, Oswego, N. Y.

Location for stock companies, two to six weeks, then change company; already have five companies now playing. Charles P. Gilmore, Oswego, N. Y.

Juvenile woman, man for heavies, man for general business. Phil Maher Stock company, Lake Placid, N. Y., Sept. 9 week.

Character man and woman. Nairn Brothers' Players. Princess Stock company, Fort Worth, Tex.

People in all lines, permanent stock, one bill per week. Bert Leigh, Jefferson Theatre, Roanoke, Va.

Stock people in all lines; general business man. Princess Theatre, Fort Worth, Tex.

Repertoire people, juvenile leading woman, general business actor. Address W. W. Martin, New Orpheum, Palatka, Neb.

People in all lines. Williams Stock company. Address J. C. Williams, Okmulgee, Okla.

Young lady for ingenues, young man for light comedy, for long season in vaudeville sketch. A. F. Durham, General Delivery, Pittsburgh, Pa.

Leading woman for repertoire and stock. Lewis and Oliver Players, Elwood, Ind.

Comedian and soubrette with specialties; people in all lines. Jack Benjamin company, Plainville, Kan.

Woman for second business, director to do general business, strong heavy man, for permanent stock, two bills a week. Sam S. Hanauer, Lyceum Theatre, Beaver Falls, Pa.

Ingenue wenman with specialty, character man with specialty that doubles in band, soubrette to double character. Address Applegate and Hugo, Union, Neb.

People in all lines for repertoire. The McCord Stock company. Address Fred P. McCord, Salisbury, Mo., week 16.

Man for general business, woman with specialty. Address Walter Downing Augusta Perry Stock company, Willimantic, Conn., week Sept. 9.

Juvenile leading man and ingenue for Winifred St. Claire Stock company. Address Earl D. Sipe, Middletown, O., week Sept. 16.

Character man and character woman, young juvenile man. Frank E. Long Stock company, Clarinda, Ia., Sept. 9-15.

Man for character heavies, etc. Others write. Jewell-Kelley Stock company, Mobile, Ala.

Man for characters and general business. Address A. E. Ferguson, Fort Robinson, Neb.

Wanted for permanent stock, two bills per week, leads, heavies, characters and soubrettes. Address Dr. H. D. Rucker, Hotel Tulsa, Tulsa, Okla.

Character comedian, general business, leading man, specialties. Barrington Stock company, Spirit Lake, Ia., Sept. 9-14.

EDDIE FOY HELD FOR TRIAL.

Magistrate Breen held Eddie Foy last week in $100 bail for examination in Special Sessions in this city, the actor having been haled to court by the Children's Society, an agent of which charged that Mr. Foy's vaudeville appearances with his seven children constituted a violation of law, the progeny having sung on the stage. The magistrate went to see the act and deemed it harmless to the young Foys, but felt constrained to hold the comedian. To Mr. Foy the magistrate said: "After witnessing the performance of you and your children, I must state that, in all due respect to the statute, the children are not being harmed in any way, and the act is not a harmful one in any way." Mr. Foy opened his season on Monday in Over the River.

VETERAN LODGE CHANGES DATES.

The good old Shakespeare Lodge of Philadelphia, Actors' Order of Friendship, which for sixty years, ever since its organization, has held its regular meetings on the first Thursday evening of each month, has decided to make a change. Beginning with the present month, the meetings will be held on the second Sunday of each month at 2.30 P.M. This alteration has been deemed advisable in order to afford opportunity for visiting brethren to attend the meetings, performances having heretofore rendered such visits impossible.

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